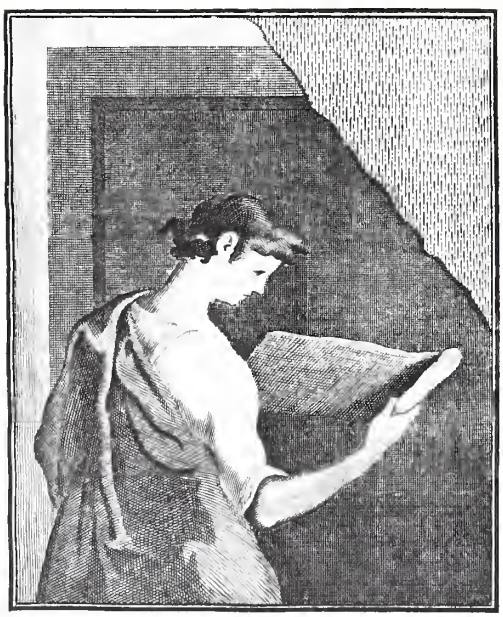

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Burlington Fine Arts Club.

CATALOGUE

OF

PICTURES

BY MASTERS OF THE

MILANESE

AND ALLIED SCHOOLS OF LOMBARDY.

EXHIBITED MAY, JUNE AND JULY, 1898.

REVISED EDITION.

LONDON:
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1899.

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PREFATORY NOTE.

THE present Exhibition of Milanese art, like former Exhibitions at the Burlington Fine Arts Club, has been got together and arranged upon critical principles. It is intended to illustrate the history of a particular school of Italian painting, and afford an opportunity of appreciating the scale of its excellence.

It is sometimes asserted that the supply of fine Italian pictures in private possession in Great Britain is giving out; if the present Exhibition serves no other purpose it will at least demonstrate the fact that the material is by no means exhausted, for, out of the 77 pictures here shown, it is believed that about 40 have never before been exhibited. Of the rest, some have been seen in recent years, but they cannot ever before have been studied in such congenial society, and a more intelligent appreciation of them is thereby assured. Unfortunately, the Committee have not always been successful in their appeal for the loan of important examples, and must deplore the gaps caused by the absence of such pictures as the "Solario" from Rossie Priory in Scotland, Lord Ashburton's "Leonardo," the "Bramantinos" from Hertford House, and other standard works. In some of these cases the owners have kindly allowed reproductions to be made, and these will be found inserted in the collection of photographs on the table.

In order to make the Exhibition as complete as possible, pictures of the school in public galleries abroad and in private collections wherever possible, are shown by photographs; and the Committee have employed Signor Anderson (of Rome) to take

many new negatives in Milan, Lodi, Treviglio and Bergamo. The Committee wish to take this opportunity of acknowledging the assistance given by numerous contributors to the Exhibition, and above all that of Mr. Herbert Cook, who has devoted himself for a long time to a special examination of the treasures of Milanese art in English and foreign collections. Without him this Exhibition and Catalogue would have been impossible.

To Dr. Gustavo Frizzoni (of Milan) especial thanks are due for help in obtaining access to various private galleries in Milan and elsewhere.

The unique outburst of creative genius in North Italy, which absorbed a multitude of native impulses and found its final expression in the Florence-born Master, is such as to baffle analysis and defy the formulæ of philosophic or textual criticism. In that field critics are "always beating about the bush and never starting the hare." No laws (so called) of artistic genealogy, no list of plagiarisms or tricks of style can pierce the secret of a masterpiece by Luini, Gaudenzio, or Leonardo. True criticism must be gifted and trained to recognise the touch of a master like the handwriting of a friend, and his palette like the timbre of a voice. In discriminating between true and false, between good and bad, between beauty and ugliness we may have our preferences, but we must be catholic not partisan, disinterested not egoistic, interpreters not dogmatists. Only thus can we hope to vitalise the past and rekindle the temperament and the ideals of the Cinque Cento.

May, 1898.

INTRODUCTION.

PART I.

GENERAL SKETCH.

GEOGRAPHICALLY, modern Lombardy comprises the country between the Alps and the Po, separated from Piedmont by the Ticino, and from Venetia by the Mincio. Historically, Lombardy included a much wider tract, indeed, the whole of the northern part of Italy west of Venetia is sometimes even now referred to as Lombardy; *e.g.*, the National Gallery has a room set apart for the "Schools of Lombardy." This somewhat elastic expression covers not only the schools of the Milanese district, such as Lodi, Pavia, Treviglio, &c., but embraces the schools of Vercelli and Piedmont to the west, and those of Parma and Cremona to the east.

Definition of "Lombard School."

In defining the scope of the present Exhibition, it has been considered advisable to be guided not so much by geographical or historical considerations as by the affinities, natural and elective, of the art of this wide region. Thus, although Brescia is within the modern province of Lombardy, the Brescian school, as exemplified in Moretto and Romanino, finds no place in the

Exhibition for the Brescian painters were more closely allied with Venetian than with Milanese art. Again, the so-called school of Parma, with Correggio at its head, is, artistically speaking, an offshoot of the neighbouring Ferraro-Bolognese schools, and is equally unrepresented. Pseudo-Lombards, like the Cremonese, are also excluded, for here again (as may be admirably seen in the National Gallery) their art is founded on Venetian models.* The Bergamasques, too, although so close to Milan, were from early times under the sway of the Doges, so that the genius of the native artists (Lotto, Cariani, Previtali, Moroni, &c.) naturally accommodated itself to the patronage and taste of the capital on the Lagoons.

On the east side, therefore, after stripping off Bergamo, Brescia, Cremona and Parma, we find ourselves within a line running from north to south, following closely the course of the river Adda from Lake Como to the Po. This is the true eastern boundary of the Lombard school.

On the western side the schools of Vercelli and of Piedmont fall within the scope of the Exhibition, because of the intimacy between Milan and the Piedmontese. Gaudenzio Ferrari is the great representative painter of this region, and is essentially Lombard. Sodoma, born and bred amidst the same traditions,† finds a place too in the present Exhibition, though the sphere of his work led him more and more to conform to Tuscan and Roman taste.

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* Boccaccio Boccaccino and Bartolommeo Veneto, both Cremonese by birth, are Bellinesque by training. The latter fell under Leonardo's influence later on in life, and many of his works in Milan and elsewhere pass under Leonardo's name, yet he is rightly hung in the National Gallery among the Venetians. Boccaccino, however, finds himself classed with the Lombards.

† If we may accept Vasari's authority for his birthplace, Vercelli in Piedmont, and not Vergelle, near Siena. Sodoma himself signed "Senensis" (Gaye, Carteggio inedito d'Artisti) probably in virtue of the citizenship bestowed on him by the Sienese.

To the south, the Po would form the natural boundary dividing Lombardy from Liguria, but it is unnecessary to insist on any dividing line in this direction, for Liguria never produced an independent school of its own, such works as we find in Savona and Genoa being derived from Lombard sources; while the later school of Genoa (Luca Cambiaso, Bernardo Strozzi, &c.) merely illustrates the period of decline and fall during the latter part of the 16th and 17th centuries.

Scope of the Exhibition.

The district of Italy, then, with which the present Exhibition is concerned, may be said to lie between the Alps on the north and the Po on the south, between the Adda on the east and the further boundary of Piedmont on the west.

Survey of Authorities.

Knowledge of the art-history of this region is singularly defective. No other section of Italian art has been so strangely neglected by writers and students; in no other school would the life of a Borgognone or a Luini have passed so easily into oblivion. Vasari was the earliest delinquent, and his careless account of the school found ready repetition with the later writers. A historian who "dismisses Luini with a few condescending phrases, miscalling him del Lupino,"* and whose account of Sodoma is perverted by an intolerance for "il Mattaccio"—the Archfool—as he calls him, can hardly be relied upon to give a fair account of lesser artists. From the bombastic Lomazzo (1585) to the discursive Lanzi (1795) the various writers are most unreliable, adding to the confusion by contradictory statements, and by idle comments of an uncritical kind. Only in recent times has any serious attempt been made to grapple with and sift the material to hand. In this task Crowe and Cavalcaselle led the way in 1871: Morelli followed in 1877†, and, in spite of what

* National Gallery Catalogue.

† See Articles in "Die Zeitschrift fur Bildende Kunst," by "Ivan Lermolieff."

appear to be serious defects in some of their conclusions, they certainly cleared up many doubtful points. To Morelli we owe the first systematic account of the Milanese school, so far as it depends upon L. da Vinci,* and to Dr. Gustavo Frizzoni, his successor, much is due for his continued labours in the same field. Signor Beltrami has undertaken the publication of monographs on various masters, and other important works, some of which have already appeared.† Herr von Seidlitz, among German writers, has made special investigations of value,‡ while a whole literature has sprung up dealing with the mighty Leonardo da Vinci. It is as well, however, to remember that Leonardo was a Florentine by birth, habits and training, and should always be classed with the Florentine school.§ That he happened to pass twenty-five years of his life in Milan, and thereby profoundly modified the natural development of the local school, in no way affects the character of his art, which was Florentine in its aims and principles, and totally unlike the older Lombard style. The diversity of aim which characterised the two styles was the very reason why the post-Vincian School of Milan had so little inherent character of its own.

Leonardo da Vinci.

Historical Development. (i.) Giottesque period, down to 1400.

The history of Lombard art is the history of a series of art invasions. Of the earliest, or "Giottesque," period nothing is known, except that Giotto himself was at work in Milan in 1335, and that a certain Giovanni da Milano, a pupil of Taddeo Gaddi, flourished about 1370. It is obvious that the native art of

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* Die Galerie zu Berlin, 1893, pp. 104–152.

† More particularly those on Borgognone (1895), the Certosa of Pavia (1896), the Castle of Milan (1894), and L'Arte religiosa negli arredi delle chiese in Lombardia (1896).

‡ Especially on Bramante and Zenale.

§ The National Gallery authorities rightly recognise this.

this period must have been founded on Florentine models, and its character further determined by the example of Masolino's great frescoes at Castiglione d'Olona, near Milan.

In the early part of the 15th century the dominant influence was that of Pisanello (1380–1450), the mighty Veronese painter and medallist, whose influence extended throughout the north of Italy from Venice to Pavia. This "Pisanellesque" era (of which Zenale seems the outcome) passed gradually into a severer phase by appropriating marked traits of Paduan origin. This is the era of Foppa (1450–90). In 1477 Bramante arrives from Urbino, and finally comes Leonardo from Florence (1481–99 and 1507–16), steeped in the traditions of his native city. It is scarcely to be expected that a homogeneous art could have sprung from such diverse elements, and the task of disentangling the composite quality of the final expression of the Lombard ideal is thus unusually difficult.

(ii.) Pisanellesque period, about 1400–50.

Turning for a moment to consider the second, or "Pisanellesque," period, we may well believe that Pavia was the centre of the art movement at this time. Pisanello was employed to decorate the castle with frescoes, and though nothing remains of his own work there, sufficient traces of his influence are seen in half-ruined frescoes and fragments still *in situ* executed by other hands. The names of many of these early artists are preserved, but their work still awaits identification. Thus Michelino, the Zavattari, the portrait painter Bugatto, Costantino da Vaprio, and many others, mostly natives of Pavia, flourished under the rule of Filippo Maria Visconti (1405–47).* It was not, however, in painting that

* Signor Carotti, in the "Archivio Storico dell' Arte," Nov.-Dec. 1895, gives a long list of these painters. M. Eugène Müntz, in the Archivio, 1890, p. 401, names some of the Flemish artists employed even at this early date on decorative work of all kinds.

the artistic impulses of the time found most ready expression. The Visconti family (1287–1447) encouraged the sculptor and the architect more than the painter. The Cathedral of Milan and the Certosa of Pavia, the two splendid monuments of the Visconti and and Sforza dynasties, begun respectively in 1386 and 1396, occupied the attention of successive generations of architects and sculptors, and largely absorbed the artistic activities of the time. This partly accounts for the comparatively late rise of a specifically Lombard school of painters.

(iii.) Era of Foppa, 1450-90.

The Visconti dynasty came to an end in 1447, and the succeeding reign of Francesco Sforza marks an epoch in the history of native art, not so much by reason of the work of Bonifacio Bembo and Cristoforo Moretti as by the advent of the great Vincenzo Foppa. He came from Brescia about 1460, and he it was who was mainly instrumental in introducing into Milan the classical style of the Paduan school. There is good reason to believe that Buttinone of Treviglio was also the means by which the severer Paduan principles of art were infused into the older Lombard style. But Foppa is rightly considered to be the father of the Lombard school; for his powerful influence, if not his direct teaching, went to the making of Borgognone, Bramantino and Zenale.*

Sub-division into two branches.

It is customary, following Morelli, to divide the Lombard school at this point into two main branches. The first branch is made up of those who followed Foppa's traditions without modifying their style to any appreciable degree. The other branch consists of those men of the younger generation who formed themselves entirely on Leonardo. But the distinction is a somewhat artificial one, for of the older school none but Foppa himself really escaped feeling the revolutionary spirit of Leonardo. Zenale certainly did not, any more than Borgognone. It seems better

* Cf. Crowe and Cavalcaselle, "History of Painting in North Italy," II. 33.

to draw the line between those artists who, born and bred amidst the older Lombard traditions, came to be influenced for a time by Leonardo, and those who lost their own individuality in the post-Vincian school of Milan. In the former class will be placed Zenale, Borgognone, Luini, Bramantino, Sodoma, Solario, and Gaudenzio Ferrari; in the latter, Ambrogio de Predis, Boltraffio, Cesare da Sesto, Marco d'Oggiono, Salaino and Gianpetrino. Foppa stands, as we have just said, rather outside this division; and one other great figurehead in art, Bramante, must also stand alone. He yielded neither to Foppa nor to Leonardo, for his Umbrian nurture in the school of Piero dei Franceschi, and his own inherent strength enabled him to hold his own.

With the death of Luini (after 1533) and Gaudenzio (about 1547), the school falls into decline, the only names worthy of mention being those of Girolamo Giovenone and Lanini, the followers of Gaudenzio.

Leonardo in Milan. First period, 1481–99.

The date of the arrival of Leonardo in Milan has been variously put at 1483 or 1485. The most recent investigations favour a somewhat earlier date, 1481.* From this year until 1499, when the French invaded Italy and sacked Milan, Leonardo was continuously employed at the Court of the Sforzas. Lodovico, surnamed Il Moro, had commissioned the great Florentine to execute a colossal equestrian statue in honour of his father Francesco Sforza, and for sixteen years, we are told, Leonardo was engaged on the task. Other works, however, occupied his time—the "Cenacolo" in the Sacristy of S. Maria delle Grazie, frescoes in the Royal Palace, the "Vierge aux Rochers," and the "Saint Anne," besides the other multifarious pursuits of a scientific or literary kind which engaged the attention of this almost universal genius.

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* See Müller-Walde in Jahrbuch, 1897.

To a mind restless as his, a studio or workshop of apprentices for the production of work to order would probably have been distasteful. We do not know that Leonardo ever undertook the management of any such art academy; it is even possible that his assistants were rather objects of study and interest to him either for some physical beauty or some grace of mind they possessed. His constant associates were men like Paciolo the mathematician, or della Torre the professor of anatomy, or Salaino the boy with the flowing curls. Youths of gentle birth like Boltraffio and Melzi resorted to him and found their natural artistic bent encouraged by his friendly approval and even kindly help. But professional artists like Luini, Gianpetrino and Cesare da Sesto became "Leonardesque" rather by studying the works than by cultivating the acquaintance of the master, and the extraordinary vogue enjoyed by the "Cenacolo," the "Leda," the "St. Anne," and other creations of the master is seen by the numerous versions and adaptations made by his followers.*

Leonardo's presence in Milan entirely altered the current of Milanese art, and although the world is the richer to-day for what he did at the Court of the Sforzas, his immediate influence had a disastrous effect. A crop of imitators arose who understood but little the secret of their master's greatness, and their productions are characterised by shallowness and insipidity. Yet we must be grateful to them for having preserved the reflection of this dazzling personality,

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* About twenty-five different versions of the "S. Anne" are known, based either on Leonardo's cartoon, or on the unfinished picture in the Louvre. Some maintain that the cartoon now in the Royal Academy is by the hand of Cesare da Sesto. The present Exhibition affords an opportunity of comparing a photograph of this cartoon (in the writing room) with Cesare da Sesto's Masterpiece La Vierge au Bas Relief, (No. 17 in the Gallery). Bossi, writing nearly a century ago, cites about fifty examples of the "Last Supper." Of the "Leda," one version is now to be seen in the Gallery of the Grosvenor Club, another was in the Doetsch Collection, while a third exists at Wilton. The best known is in the Borghese Gallery.

for scarcely ten pictures exist which are admitted to be authentic productions of Leonardo himself.*

Second period, 1507–16.

Leonardo returned to Florence in the year 1500; his second visit to Milan dates from 1507–16. In these years he was more engrossed in scientific pursuits than in art production. The French Governor of the Milanese in vain solicited his help for the decoration of his château in Normandy; Leonardo was too busy with his crucibles and his books, with his engines of war and his schemes of irrigation, and Solario was sent in his stead. Much of the school work was being done at this time, the Piazzas of Lodi, the craftsmen of Pavia, the Gianpietrinos and Marco d' Oggionos, and many more were busy at their task of manufacturing the Leonardesque article for home consumption. Nay, the Flemings from over the Alps were flocking into Lombardy, attracted by the great fame of Leonardo, and were diligently copying all they could find, to pass, too often, alas! in after-times, for original productions of the great master himself.

Last years.

The scene changes; Leonardo passes first to Rome for a short space and finally to France, where, three years later (1519), he dies at the château of Amboise. We need not follow his career in these last declining years—years of great artistic activity hampered by the infirmities of old age. His faithful friend and "*creato*" Melzi returns to Milan bringing his master's drawings and pictures with him, and the copying process begins anew.

Characteristics of Lombard art.

Lombard art, in its earlier phases, is characterised by great simplicity of feeling, and by an absence of any dramatic or emotional elements. Foppa, Zenale, Borgognone were never occupied, like

* In this connection it is worth noting that in the present Exhibition twelve pictures are traditionally attributed to him, and at least eight others have at some time or other passed under his name.

the Florentines, with problems of movement, although they evince a considerable feeling for form. In this respect they compare favourably with the Umbrians, with whom they have in common a spirituality of aim. Allegory and mythology are things almost unknown, and even the frescoes for the palaces were, in the main, devotional in subject. The freer instincts of art did not assert themselves until Bramante and Leonardo arrived in Milan, and even then Luini and Gaudenzio Ferrari retained to the last their native predilection for sacred subjects.

Colour.

The Lombards, unlike the Venetians, affected sombre tints as a rule, and flesh tones of an ashen hue. The later artists however—Luini, Solario and Gaudenzio—break away from these traditions, the first named excelling as a delicate colourist, especially in his frescoes, whilst Gaudenzio is apt to go to the extreme, and produces not infrequently disagreeably fiery effects. Solario is the greatest colourist of the school, a fact easily explained by his early associations with Venice.

Profile portraiture.

A characteristic feature of the school, from Zenale and Foppa down to the later followers of Leonardo, is a common taste for painting profile portraits. In the first instance this may have been due to the example of Pisanello, on whose medals the effigies are naturally represented in this way, but in later times it remained the fashion, chiefly because it was far easier to treat a portrait in profile than in full face; Boltraffio and Ambrogio de Predis occasionally undertook the more difficult task with a certain measure of success. Solario, the brilliant exception, acquired his style of full-face portraiture from Venice, but even in him we look in vain for the full-length figure,—the bust is almost invariably the rule for easel pictures.*

* In fresco painting, however, figures are sometimes represented full length, and an example, in tempera, is found in the present Exhibition (No. 7).

On these subjects the Lombard artists could expend all their love of high finish. The feeling for elaboration and patient rendering of detail was inborn in them, and they made up by high finish what they lacked in breadth and imagination. It was this northern characteristic which doubtless attracted the Flemish mind, and induced the craftsmen from the north to make Milan their headquarters when they came pouring into Italy. Hence it often happens that it is very difficult to distinguish between the Flemish imitation and the Lombard original, though there seems too great a tendency at the present day to ascribe to a northern origin much that is really Italian work. High finish.

One other result naturally followed from this love of detail. The art of the intarsiatore and the miniaturist flourished; the choir-stalls at the Certosa, and the Sforza "Book of Hours"* are typical examples. The most distinguished miniature painter was Cristoforo de' Predis, but for the most part we are ignorant of the names of the earlier artists, although their work is abundant.† Miniature and Intarsia work.

One other feature may be noticed. This is the frequency of repetitions or versions of the same subject, a habit in which the followers of Leonardo indulged more freely than those of any other great master. The reason is not far to seek. The poverty of imagination and the little independence of the post-Vincian school of Milan naturally led the painters to go to Leonardo, the fountain head of inspiration, and to work out ideas derived from this source. Thus we get numerous contemporary versions of subjects like the "St. Anne," the "Cenacolo," the "Leda," the "Madonna of the Rocks," &c., &c., all differing in detail, and in some cases departing widely from the original, even in design. To a practised eye these divergencies are sure indications of authorship, Versions.

* In the British Museum.

† In the Library at Dorchester House are several miniatures by a Milanese artist who signs himself B. F.

and "detective" criticism has no more fruitful field in which to display its ingenuity than among the second-rate Milanese pictures. Morellian analysis is perhaps more successful in deciphering this particular school than in other sections of Italian art.

INTRODUCTION.

PART II.

Critical Account in detail of the various Artists of the School, with special reference to their works in English public and private collections.

ZENALE.

BERNARDINO MARTINI DA TREVIGLIO, commonly called Zenale, was born in 1436 and was actively employed up to the time of his death, at the age of 90, in 1526. He was constantly associated in early years with his fellow townsman Bernardino Buttinone, and although Vasari only mentions one artist, Bernardino da Trevio, the two were really distinct. The history of Zenale's life is only known to us imperfectly. The older authorities describe him as a pupil of Foppa, and engineer and architect of Milan Cathedral; as admirable in design and held in high esteem by Leonardo, although, Vasari adds, his manner was somewhat crude and dry in his paintings. He was employed about 1480 to paint frescoes in S. Pietro in Gessate, in Milan, in conjunction with Buttinone, and in 1485 the two artists were commissioned to paint the

altar-piece for S. Martino at Treviglio. Zenale worked in Pavia, Brescia, Varese and elsewhere, but Milan was the centre of his activity, and he was employed there as fresco painter in S. Maria delle Grazie, just at the time that Leonardo was at work on the Cenacolo. The two became great friends, and under Leonardo's spell Zenale rapidly became a celebrated and accomplished artist; Lomazzo and other writers speak in terms of the highest praise of his skill, both as architect and painter, and the official position he held in Milan as architect of the Duomo testifies to his ability. In later years he devoted himself almost entirely to architectural work; but he also designed the intarsia work for San Domenico in Bergamo, and wrote a treatise on perspective. On his death, in 1526, he was buried in S. Maria delle Grazie.

The details of his life have been cited somewhat fully, because there is a tendency in some modern writers, in spite of the learned labours of Crowe and Cavalcaselle, to under-estimate the importance to be attached to Zenale's artistic career.* It seems a mistake to suppose he was merely a pupil of Foppa, and a person of little individuality. His earliest signed frescoes, be it noted, only date from about 1480; he was 44 years of age at the time, and it is perfectly certain he was painting long before then. These frescoes, ruined as they are, plainly reveal an acquaintance with Pisanellesque ideals, and have little or no connection with Foppa.† In the authenticated altar-piece at Treviglio of 1485 we find, as Crowe and Cavalcaselle rightly remark, architectural detail, perspective and distribution of space insisted on, and although it is somewhat difficult to say which part is Buttinone's work and which Zenale's, the whole production points to an artistic descent outside the purely Foppesque or Paduan school.

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* Morelli ("Die Galerie zu Berlin," p. 128) adopts an altogether unwarrantable attitude in this matter.

† Now photographed for the first time. Signor Anderson has also reproduced the Treviglio picture in detail.

Before, however, determining Zenale's artistic descent, it is necessary to identify more of his work. To this end we must learn to differentiate him from Buttinone. A careful analysis of the signed pictures by the latter (in the Brera and at Isola Bella) enables us to recognise the same hand in the following parts of the Treviglio altar-piece:—All the saints in the side panels except Saints Zeno and Mauritius, the angels in the "Madonna" panel, and the "Beggar crouching to S. Martin"; also the predella. The rest must be Zenale's work. Taking these portions, and the earlier frescoes in S. Pietro in Gessate as a guide, the following works may be ascribed to Zenale:—

(1) The wings of a triptych in the Frizzoni-Salis collection at Bergamo.*

(2) A triptych in S. Ambrogio at Milan, much repainted.

(3) Another triptych belonging to Signor Codogna at Milan.

(4) The "Circumcision" in the Louvre, dated 149[illegible], and assigned to Bramantino.*

(5) Fragments with Saints in the Poldi Museum, Milan.

(6) Frescoes in the court of S. Ambrogio, Milan, much damaged, 1498.

(7) An "Annunciation" in the Borromeo collection, and

(8) "The Flagellation," signed, and dated 1502. Same collection, much damaged.

Finally, a fresco recently uncovered in the castle at Locarno, representing the Madonna and Child and Saints and kneeling Donors, might be by Zenale in a later Leonardesque phase, and also the earlier fresco in the Brera of the Madonna and Child and a kneeling Votaress in the habit of a nun ("Maniera del Bramantino"). A good many other productions of Zenalesque stamp are to be

* Also photographed expressly for the present Exhibition.

found in and about Milan, and may one day be proved to be his work.

The connection between the early work of Borgognone and Zenale is best seen in the large picture by the former in the Ambrosiana. In this Borgognone appears as the follower of Zenale. (See p. xxxii.). Further, the beautiful Madonna and Child in the gallery at Bergamo, hitherto always ascribed to Zenale (whose forged signature it bears), is now confidently given to Borgognone, an attribution which seems to the writer by no means certain, though it is difficult to bring this Madonna into line with the other authenticated pictures of Zenale. The great altar-piece in the Brera, with portraits of Ludovico il Moro, his wife and children, now ascribed on Morelli's suggestion to Bernardino de' Conti, is assuredly by some other hand, and that hand, if it cannot be definitely recognised as Zenale's (whose name the picture long bore), is at least that of some associate of the master. The types and style are really less unlike Zenale than de' Conti; the portraits—so much better than the rest—seem based on Leonardesque designs. Whether the author be Zenale or not, it is an interesting, if somewhat coarse work, marking the transition from the older Lombard style to the Leonardesque.* Zenale's true position in the development of the Lombard school cannot be definitely settled until his works have been more fully identified. But this much may be said, that he was an independent force parallel with Foppa rather than emanating from him, that his antecedents must be sought in the art of Pisanello, and, possibly, in Gentile da Fabriano,† and that he exercised a direct influence on Borgognone. It may be that his suaver style, so unlike that of his contemporaries under Foppa, was

* Dr. Frizzoni (Archivio Storico, 1897) also dissents from Morelli's view.

† If a picture in the Gallery at Liverpool could be identified as Zenale's work, the connection between him and Gentile would be clearly made out. It represents St. Ambrose and attendant Saints, and is attributed to Gentile da Fabriano. The work is certainly early Milanese.

not considered sufficiently classical, and this led to his taking Buttinone into partnership, in order to gain the requisite amount of Paduan severity.*

BUTTINONE.

Bernardino Jacobi da Treviglio, called Buttinone, the contemporary and associate of Zenale, seems to have been born before 1436, and to have worked down to 1507. His works are very scarce, the small triptych in the Brera, signed, and dated 1484, a Saint in the Parma Gallery, and the small picture of a Madonna and Saints, signed, in the Borromeo Collection at Isola Bella,† being the only certain examples by his own hand. As, however, already pointed out,‡ he is largely responsible for the Treviglio Altar-piece and the S. Pietro in Gessate frescoes. Judging him by these productions, he must have been associated with Paduan artists, and probably derived his early training from the Squarcionesques. It is not likely that he studied directly under Foppa, though it is reasonable to suppose the latter influenced him in later years. In joint works of Buttinone and Zenale the purely Paduan elements betray the former, his work being marked by an austerity and dryness from which the suaver Zenale is free. The flesh tones are darker, the colouring more sombre.

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* The above account of Zenale is based on independent research. Herr von Seidlitz, in an article published in 1885, had already identified six of the above-mentioned eight works as being by Zenale, and adds several more. The account he gives of the artist shows him to have been a person of considerable mark.—"Gesammelte Studien für Anton Springer, 1885." Cf. also Crowe and Cavalcaselle, l.c., "History of painting in North Italy, 1871," Vol. II., page 33.

† The authenticity is questioned by Morelli. Others dissent from that writer's verdict that it is the work of Gregorio Schiavone. A large altar-piece belonging to Duke Scotti in Milan, which bears the forged signature of Mantegna, seems to be by the same hand, and another kindred work exists in the Vienna Academy, dated 1505. (No. 1,125 "Lombard School.")

‡ *Supra, sub* Zenale.

His exact place in the history of Lombard art must remain for the present undetermined for lack of necessary data.

FOPPA.

Vincenzo Foppa, the real founder of the Milanese school, was born at Brescia in the first half of the 15th century*; he was already an artist of repute in 1456, when we find him in Milan employed to decorate the Medici Palace with frescoes. From this date till 1492 we have frequent notice of him in the historians; first in Genoa in 1461, then in Pavia, Milan, again in Genoa, Savona, and finally in Brescia, where he died in 1492. The sphere of his influence was thus a wide one, and, as we should expect, many examples of the school of Foppa are found in all parts of Lombardy. Like all founders of a school of painting, Foppa represents that early period of development where force of character is more insisted on than beauty of expression. In this respect he is like Mantegna in the Paduan school, Cosimo Tura in the Ferrarese, Liberale at Verona.

We fortunately possess examples of his work of the earliest and latest periods, ranging from the "Crucifixion" at Bergamo of 1456, to the Savona altar-piece of 1490, and a not inconsiderable number of productions of the intervening years. The former example is a document of value as throwing some light on the question of Foppa's artistic descent. The older writers make him a pupil of Squarcione at Padua, a statement which we could well accept without comment were it not for the somewhat marked connection with Pisanello, which this Crucifixion clearly shows. The two influences, however, are not inconsistent. Foppa may well have studied under Squarcione at Padua, and there acquired the classical education which underlies most

* *See*, however, Crowe and Cavalcaselle, l.c., II., 2, who gives his birthplace as Foppa, in the Province of Pavia. Vasari concludes that Vincenzo was a Brescian by birth; other early writers differ.

early North Italian art; but Pisanello's influence had long held sway in the districts where Foppa came to reside, and it was scarcely possible for him not to adopt some Pisanellesque features. The landscape recalls that in Bono's little St. Jerome, and Bono signs himself *Pisani discipulus*. Now Bono was employed in the Eremitani Chapel at Padua with the other Squarcionesques, so it is very probable that Foppa and Bono studied together under Squarcione, and that each also felt the force of the mighty Pisanello. It is curious to remark that Foppa signs his work Civis Brixiensis, just as Bono signs Civis Ferrariensis. Other works of Foppa exist in the gallery at Bergamo (a S. Jerome, signed, an early work), the splendid frescoes in the Portinari Chapel in S. Eustorgio at Milan (representing the four Fathers of the Church, and the small Medallions above with Saints—the rest being by another hand), the fresco of 1485 in the Brera, the great S. Sebastian also there, and some Madonna pictures in private possession. Finally we have the Savona altar-piece of 1490, and the impressive National Gallery Adoration of the Magi. Foppa worked much in fresco, but most of these productions have perished. Nothing of his work is known in England * outside the National Gallery except the Madonna of Sir Martin Conway here exhibited (No. 3. *Plate* III.), a typical example of his less ambitious work.

A Madonna and Angels belonging to Sir Francis Cook at Richmond bears the stamp of Foppa's style without being of sufficient force or character to warrant a definite attribution to him. A fine profile portrait of an elderly man, belonging to Mrs. Alfred Morrison, lent to the New Gallery Early Italian Exhibition in 1894 under the name of Foppa, is a work of considerable merit, though it would be rash to accept the attribution as final. (No. 5.) It

* Morelli would identify two drawings in the British Museum as Foppa's work. One represents a Crucifixion, the other three standing figures.

appears to be Milanese, and akin to those portraits at Monza and Cremona, which are known to be by Bonifacio Bembo.*

The National Gallery Adoration of the Magi is a late work, agreeing in style with the Savona altar-piece of 1490, particularly with the predella parts in the latter. The general effect is dark and heavy, relieved by an abundant use of reds; the flesh tones, as usual, are of ashen hue. The Madonna is of Foppa's characteristic type, of solid build, but the other figures, particularly the three kings, are less robustly constructed, while the St. Joseph recalls Bramantino's type. It is interesting to find that there is little or no direct trace of Leonardesque influence, a fact which shows that Foppa was too advanced in years to perceptibly modify his style on the advent of the mighty Florentine in 1481. Squarcionesque traits are still found in the figure of the man on the horse (who is almost identical in attitude and type with a like figure in Parentino's "Procession to Calvary" in the Borromeo Collection at Milan†) and the peculiar hummock-shaped hills in the background recall those in Bono's little S. Jerome and the Bergamo Crucifixion. This is a trait derived from Pisanello. The picture is a typical example of Foppa's work, although it always passed under Bramantino's name when in the Fesch and Bromley collections.

School of Foppa.

A number of artists were at work in Milan, Pavia, and in the district round about, all of whom derived their art directly or indirectly from the great Vincenzo Foppa. In many cases their

* Mr. Berenson, however, includes this portrait in his list of Bonsignori's works. (See "Venetian Painters," p. 94.) Dr. Frizzoni agrees with this attribution (*Gazette des Beaux Arts* 3rd Pér., l. xx., p. 296). But Professor Venturi attributes it to Filippo Mazzola.

† The National Gallery Catalogue cites this work as "an important work by Foppa."

names have not been identified, and the general attribution "School of Foppa" must suffice; but a few names are worthy of recognition, known either from documnets or from signatures on pictures, and these artists are cited here not so much for the intrinsic merit of their various productions, but as proof of the widespread influence exercised by the great citizen of Brescia in the many local centres of Lombardy. For his assistants and pupils were trained not only in Pavia and Milan, but local craftsmen of Alessandria, Monza, Treviglio and the Piedmontese, are found to be dependent on him.

MONTORFANO.

Giovanni Donato Montorfano is best known as the author of the vast Crucifixion on the end wall opposite Leonardo's "Last Supper," in Santa Maria delle Grazie at Milan, a fresco in which Leonardo himself painted the portraits of the Duke and Duchess of Milan, which, from the fleeting nature of the materials employed, long since became a total ruin. This great composition bears the signature of Montorfano and the date 1495, and shows us an experienced artist evidently nurtured in the Paduan school, and retaining many of the older Squarcionesque habits at a date when such a style was already, as Vasari truly remarks, rather antiquated. Montorfano worked in Pavia and elsewhere, and a few of his frescoes still remain in Milan, notably those in S. Pietro Gessate, representing scenes from the life of S. Anthony.* These are treated with much spirit and have considerable charm of colour. One other delightful production of his may be mentioned, the

* These frescoes are considered by some good authorities to be Zenale's work.

S. George and the Dragon, in the Gallery at Brescia, which has all the enchantment of the fairy tale expressed with a naiveté worthy of Crivelli.

FOPPA (The Younger).

The existence of a younger Foppa is recognised by Crowe and Cavalcaselle, Morelli, and the Brescian guides, and Jacobsen gives his name to a group of allied works in Brescia, showing descent from Foppa the elder.* As, however, the character of these poor productions is thoroughly Brescian, it is not advisable to class them among the Milanese school.

BORGOGNONE.†

Ambrosius de Fossano, filius domini Stefani, such is the name we find in two contemporary documents; *Ambrosio de Fossano, dicto Brecognono, Bregognono* or *Bergognono,* such is the way Borgognone signs himself on his pictures. Born at Milan in the third quarter of the 15th century‡ his name first appears in the "Matricola dell' Universita dei pittori di Milano del 1481." From 1488 to 1494 he was employed at the Certosa, near Pavia (where much of his work still exists), in 1495 he was back in Milan painting

* See Jahrbuch. Berlin, 1896.

† The facts here given of this artist's life are derived in the main from Luca Beltrami's excellent monograph on the master. (Ambrogio Fossano detto il Borgognone, Milan, 1895.)

‡ The exact date is not known. The National Gallery catalogue says "probably about 1455," the Berlin catalogue says 1440–1450.

frescoes in S. Satiro, from 1498 to 1500 he was at Lodi working in the Incoronata, and in 1512 was again at Pavia. Such are the only dates known to us from documents; a few dated pictures enable us to say he was employed at Bergamo in 1508, and the altar-piece now in the Brera, and dated 1522, shows us the painter at the close of his career, as he is said to have died at Milan of the plague in 1523.

Vasari and all the other writers who followed in his track have left us entirely in the dark about this most typical of Lombard masters. "There is no satisfactory account of this artist," says the National Gallery catalogue, "by an early writer, Lomazzo merely mentioning him as a Milanese painter worthy of being celebrated." This is the more surprising as Milan and Pavia abounded in productions of his brush, and his influence is to be traced in the works of many of his contemporaries. As early as 1488 he must have been an artist of some renown to be employed so prominently in the decoration of the great Certosa of Pavia, and indeed his skill is apparent in the wonderful choir stalls which he designed, and which were executed 1488–90 by Bartolomeo Polli of Mantua. The many works executed by Borgognone between this date and 1494 reveal to us an artist in his full maturity; the Certosa is a perfect museum of his works, the finest perhaps being the S. Siro; while the Madonna, once there, but now in the Borromeo collection at Milan, and the pathetic "Christ bearing his Cross" (which must date before 1497)* in the Academia of Pavia may also be cited, the latter a small work recently discovered, "which," says the National Gallery catalogue, "in simple pathos and deep religious meaning is perhaps without its equal in art."

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* This date can be arrived at by observing the state of the unfinished façade of the Certosa introduced into the background of the picture. The decoration of the four great windows is complete, but not that of the central doorway, and as the latter was executed 1497–1501, by the sculptor Briosco, the picture must be anterior in date.

Borgognone's career may be divided into three periods:—

(i.) The Pre-Certosan, dating at least from 1481, and probably much earlier.

(ii.) The period 1488–94, when he was employed in the Certosa.

(iii.) The Post-Certosan, 1495–1522, when the influence of Leonardo is perceptible. This is strongest in the years 1498–1500 (*e.g.*, at Lodi). Later on Borgognone reverts somewhat to his earlier Lombard manner, but never again attains the purity and charm of the earlier style.*

The central example of the Pre-Certosan period is the large altar-piece in the Ambrosiana at Milan. The leading characteristics of this period are the abundant use of gilded ornament, and the abnormally pale flesh tints, from which the period is often called the grey period, *la maniera grigia*. While revealing in the type of the angels a close kinship with Foppa's work, the predominant influence is not his but rather Zenale's.† This is seen in the architectural details—the square portico elaborately decorated (Foppa affects the arch or a simple landscape background, sometimes with ruins), the tall figures of gentle bearing (Foppa has severer forms), the solid construction of the heads and the peculiar crimped hair, the kneeling donor, the type of the Madonna, features

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* Morelli strangely asserts that Borgognone was never influenced by Leonardo. It is true that he was affected less perhaps than any other of his fellow artists, but the works in the Incoronata at Lodi, and the Coronation of the Virgin fresco in S. Simpliciano, plainly reveal an acquaintance with Leonardo's art. No doubt the comparative immunity of the artist was largely due to his having passed so many years at Pavia, thus escaping actual contact with Leonardo in Milan, but from 1495 on this would not have been the case.

† See under Zenale, p. xxiv. The writer here differs absolutely from the conclusions arrived at by Morelli and others. Crowe and Cavalcaselle were the first to express (in 1871) the view here adopted of Borgognone's artistic descent. "History of Painting in North Italy," vol. II., p. 42.

all pointing to a direct influence other than Foppa's, and all suggestive of Zenale. What is peculiar to Borgognone is the faulty proportion of the angels' heads and bodies, a defect which he never overcame in his representation of angels, and also the incorrect foreshortening of those flying on each side, together with their clumsy, stupid expression. The latter defect is the more remarkable, as one of Borgognone's greatest charms lies in his power of representing calm and devotional feeling. The picture dates probably 1480–88, when Zenale would be about forty-five years of age, and Borgognone 15–20 years younger.

An excellent example of Borgognone's early manner is seen in the picture lent by Lord Aldenham to the present exhibition. (No. 1. *Plate* IV.). All the traits above-mentioned recur in this work, pointing to the influence of Zenale. The pendant in the Louvre shows that, originally, the entire work must have formed an important triptych, of which the central part is missing.

The Certosan period (1488–1494), shows how Borgognone was gradually perfecting himself within the limits of the Zenalesque tradition. The gradual decrease of gilded ornament, and a warmer rendering of flesh tones marks the transition from the earlier period. Noticeable, also, is the gradual discontinuation of architectural backgrounds. The culminating point of the Certosan period is reached in such a masterpiece as the S. Siro (of 1491), a work which reveals a rare combination of strength and gracefulness.

Borgognone's efforts, however, were by no means limited to painting altar-pieces. Designs for glass windows, for the intarsia of the choir stalls, and for the details of the façade attest his skill as a decorative artist, while some of his most exquisite productions are to be found among the frescoes on the walls and roof of the Certosa. This was indeed the richest and most brilliant period of his career.

In 1495 he was painting in S. Satiro at Milan, and in 1496

executed the great Baptism for the Church of Melegnano (near Milan). About this date too he produced that exquisite little work of "Christ bearing the Cross, followed by a band of Carthusian Brothers" (now in the Academy at Pavia) before alluded to, and in 1498–1500 was employed in decorating the Incoronata at Lodi.

This period is marked by a gradual change of style. The older Lombard manner is modified by an acquaintance with Leonardo's methods. Greater expression is obtained, but at a loss of those virile qualities which give the earlier work its quasi-monumental character. There is a tendency to affectation and *prettiness* which shows how disastrous was the effect of Leonardo's example, even on an artist whose form of expression was so individual and consistent as Borgognone's. After some years we find him again at Pavia, executing some of those smaller Madonna pictures for the cells of the monks, and at the same time continuing his fresco decoration. The old associations may have had much to do with the partial recovery of his former style, for the magnificent fresco of the Coronation of the Virgin, on the roof of the apse at S. Simpliciano in Milan, must certainly rank amongst his greatest creations. The date of this is not known with certainty, but it would seem to fall rather late in his career, though not (as Signor Beltrami thinks) at the very end of it. The altar-piece of 1522, now in the Brera, and presumably one of the last productions of the artist, reveals such a marked decline of artistic power, that it seems impossible to place the great fresco so late. It seems probable that the date 1517 (as first suggested by the same writer) * is more correct.

Borgognone's life was passed mostly at Pavia and Milan. At the utmost the scene of his labours extended to Lodi and Bergamo.

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* Archivio. 1893. p. 30.

He is therefore the typical painter of the Milanese district at a time when artists were coming to and fro not only from the Piedmontese, but from Umbria and Florence. It was natural that many of these wanderers should fall under the influence of this central figure of Milanese art, and, in fact, we find reminiscences of Borgognone's types and style in much of the contemporary work. Morelli rightly recognised the connection between him and the young Luini,—(a connection, by the way, which Crowe and Cavalcaselle had already recognised before him, vol. ii., p. 43),—whose first master he may have been, while painters like Bevilacqua, Brea (of Nice), Borgognone the younger, Chiesa (of Pavia), Gandolfino (of Asti), Macrino (of Alba), and others of less renown certainly owed much to him. On the other hand Morelli makes him too much dependent on Foppa, whose influence is not nearly so strongly revealed as Zenale's, whose pupil Borgognone may well have been in his early years, and whose influence remains predominant till 1495. By that time, as we know, Zenale had completely adopted the Leonardesque style, and it would be natural for Borgognone, arriving from his many years' labour in the Certosa, to feel in his turn the influence of the newer art. If, with Morelli, we are to cut off Borgognone from all contact with Zenale and Leonardo, the theory of his artistic descent from Foppa is plausible enough; but Borgognone has little of the Brescian element in him, he comes from the older Lombard stock, that is, he connects through Zenale with the earlier artists of the Pisanellesque era.

As an artist Borgognone takes high rank. Although in the development of the Milanese school his place is among the painters of "expression" rather than those of "character," he yet retains a sufficient grip of the higher qualities of form and modelling to entitle him to rank as an artist at least as high as Perugino and Francia, painters who hold, in the development of the Umbrian and Ferraro-Bolognese schools, a similar position to that occupied by Borgognone in the Milanese.

The simplicity and single-minded devotion to things spiritual, which was the leading trait in his character, accounts for the entire absence from his art of any secular subject. He painted more than thirty Madonna pictures, and four times the Coronation of the Virgin. S. Ambrose is the saint most frequently pourtrayed in his works—a natural choice, when we remember that he was Bishop and Patron Saint of Milan. The portraits of the kneeling donors introduced into his votive pictures are invested with a profound devotional spirit, and are more idealised than those of Zenale. As a rule they lack the realism of those heads which in the National Gallery are assigned to his hand.* About 150 of his works are still extant.

Examples in English Private Collections.

Beyond the fine picture lent by Lord Aldenham only one other example of Borgognone's art is known to exist in private collections. This belongs to Sir Charles Turner and represents the Virgin and Child with attendant Saints. It appears to date from the last years of the artist's life.

Waagen mentions an altar-piece of a Virgin and Child with four Angels and the two S. Johns in the Bromley collection. This piece has not been traced. He also speaks of a Pietà in possession of Mr. Fuller Russell at Greenhithe. This is also missing. A small Madonna and Child, perhaps by Bernardino Borgognone, was recently sold at Christie's from the Condover Hall collection.

The National Gallery Borgognones.

The examples which the National Gallery has to show of his work are fairly representative. The finest—the "Marriage of the two S. Catherines"—is characterised by great charm of tender

* See Infra, p. xxxviii.

feeling and is dignified in its composition. It lacks however much of the structural quality of the finest of its contemporary Certosa pieces, and it illustrates that moment in Borgognone's career when he was breaking with the older tradition. As yet there is no sign of the Leonardesque, but the gradual increase in warmth of colouring, the less blanched flesh-tones and the decrease of ornament show how he was passing out of the Zenalesque tradition. At the same time links with the past are to be seen in the double row of festoons, the crimped hair of S. Catherine the Queen, and the arcade or portico which canopies the group. It is interesting to note that the picture came from the church of Rebecchino near Pavia, which was under the control of the Certosan Monks.

The small Madonna and Child lately acquired at the Eastlake sale belongs to an earlier time, a fact shown not only by the more rigid style, but by the introduction of the Certosa in the background with the as yet unfinished façade. This is probably one of the first productions of the Certosan period (1488–1494), and is a capital example of the painter's less ambitious work.

Far weaker, on the contrary, is the *central* panel of the so-called triptych, with its ill-drawn draperies and its poor washy colour. It is curious to find a reminiscence of Macrino d'Alba in the angel on the right of the throne.

The two side panels with scenes from the Passion belong, obviously, to another period, and have nothing to do with the central compartment. Why the three are framed together to form a triptych is a mystery. They are inconsistent in style, in colour, and in size; the subjects of the two outer parts would, one would have thought, have been sufficient to show they cannot ever have formed the wings of a triptych. We can date the outer parts with some degree of accuracy, for they agree in style with the "Christ bearing the Cross," now in the Academy at Pavia, a picture which—for reasons already given—must date

shortly before 1497.* Here we find distinct Leonardesque traits—the darker scale of colour, the greater attention paid to the chiaroscuro, the general sweetness verging on the sentimental—the inevitable result of a straining after *expression*—the loss of the sense of structure. Compare the angel in the left compartment with those in the centre, and the difference is at once apparent. The scale of colouring is disagreeably dissimilar, the side panels being painted in quite another key to the central part, which, although far feebler, resembles the earlier work of the two examples already mentioned.

Finally, we have the two groups of portraits, which the catalogue, following Crowe and Cavalcaselle,† says are two fragments of a standard formerly preserved in the Certosa, while a third fragment representing God the Father is in the possession of the Cav. Bertini, at Milan. This may be the case, but it is doubtful whether these portraits should be attributed to Borgognone; neither in style nor in spirit do they agree with his work. The realism of these heads is far removed from his idealised portraits, the colouring is gayer and more variegated, and there is a "fluid" look in the way they are painted which points to Brescian influence. Certain of the female heads recall Bramantino's types, and Zenale‡ and Civerchio are both suggested. Borgognone is well enough represented in the National collection to be able to allow some other artist the credit of having produced these charming groups.

BERNARDINO BORGOGNONE.

Of this brother of Ambrogio Fossano we know little or nothing, except that he was employed as assistant in the decoration of the

* In the inner corner of the right-hand panel of the National Gallery picture one reads the date 1501, clumsily written. This is so obvious an after addition that the catalogue omits to mention it.

† l.c., p. 47.

‡ cf. the picture attributed to Zenale in the present Exhibition.

Certosa (his hand is to be seen in some of the ceiling and other parts). One signed picture of his—a S. Roch—exists in a private collection in Geneva (dated 1523),* and Morelli attributed to him some other productions of inferior style. The example belonging to Count Moroni, at Bergamo, is of brilliant colouring, but hard and dry. Perhaps the Christ and the Twelve Apostles in S. Maria della Passione at Milan is by him.

BEVILACQUA.

Ambrogio Bevilacqua, a feeble follower of Foppa, has left two signed and dated works, the one in the Parish Church of Landriano, near Milan, of 1483, the other the Madonna and Saints of 1502, now in the Brera Gallery. Although a craftsman of the second rank, his style as revealed in these examples is sufficiently determinate to enable us to identify about a dozen of his productions, one of which is exhibited by Sir Martin Conway in the present exhibition (No. 8). His figures possess a certain refined charm which he gets from Borgognone, but his colouring is apt to be crude, and his chief merit seems to be the sense of decoration which he shows in his effective hedge-roses, and in the gold reliefs of his dresses.

Morelli identified the following works as his :—

A small Madonna and Saints in the Bergamo Gallery.

A Madonna in the Casa Piccinelli at Bergamo.

A Nativity now in the Gallery at Pavia (presumably the same picture as the one mentioned by Morelli as belonging to the custodian of the Malespina Gallery).

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* Just (1898) acquired for the Brera Gallery.

A Nativity at Dresden (since 1896 recognised in the catalogue as Bevilacqua's work—formerly given to Borgognone).

A triptych in S. Vito at Soma, near Milan.

Another triptych in the Church at Casareto, near Milan.

A small Madonna in the Palace Bagatti-Valsecchi at Milan.

To this list may be added another example in the same collection as the last, a Madonna and Child, recalling the Dresden picture in the grey-violet colouring, and the Bergamo Madonna in the use of gold reliefs on the dress. The hair is also similarly treated. The smaller Madonna mentioned by Morelli is so close to Foppa in style as to be at first sight easily mistaken for that master's work.*

The Madonna picture lent by Sir Martin Conway to the present exhibition shows Bevilacqua at his best. No other example of his work is known in England, and, indeed, this picture, and the one in Dresden, are the only ones known outside Italy.

FERRAMOLA.

Floriano Ferramola is chiefly remarkable in the history of art as the master of the great Moretto of Brescia. He died in Brescia in 1528, but the date of his birth is not known. He is said to have been a pupil of Foppa† but in the absence of any authenticated works of an earlier date than 1513, we are left in the dark on this point. The Madonna and Saints of that year signed OPVS FLORIĀI

* Perhaps a Madonna and Saints of 1509 in the Incoronata at Lodi may be by Bevilacqua.

† Foppa died in 1492. Ferramola cannot, therefore, have been born later than 1470-75.

FERAMOLAE CI. BX. M.D.XIII, now in the Berlin Gallery, points forward to Moretto rather than backward to the past, and the only reminiscence of Foppa to be discerned in the frescoes of 1514 in S. Maria at Lovere—the only other signed works by Ferramola—is to be found in the employment of medallions in the spandrils of the arches in the nave, with figures of the Twelve Apostles seen in steep perspective. In the same church the organ-shutters of 1518, with the Annunciation on the inside, are authenticated productions of Ferramola, but at this date his art is so purely Brescian in character as to carry him outside the range of the Milanese school.

The attribution to Ferramola by Morelli of the Madonna and Child in the Poldi Museum is open to grave doubt. The work is clearly of Foppa's school, although scarcely by the master himself, as attributed. Nor is there any real ground for assigning to him a Madonna and Child belonging to Sir Francis Cook, or the parallel work in the Dijon Museum, both of which emanate from Foppa's atelier, but can show no plausible connection with Ferramola's signed works.

Crowe and Cavalcaselle state (ii. 365) that a genuine fresco representing a passage of arms on the old piazza of Brescia was sold some years ago from the Casa Borgondio in Brescia to an Englishman, and probably adorns some British collection under the name of Pinturicchio or Costa. The whereabouts of this portion of the cycle of subjects treated by Ferramola in fresco (a few fragments are still in situ) is not known.

CIVERCHIO.

Vincenzo Civerchio was born at Crema about 1470, and died about 1550. He was working in Brescia from 1493 to at least 1504, and is considered a pupil of Foppa. His signed works from

1504 (in S. Alessandro in Brescia) till 1539 (at Lovere) show him to be a thorough Brescian artist, and so, like Ferramola, his fellow pupil under Foppa, somewhat outside the limits of the Milanese school proper. Even in his earliest dated work (of 1495), a triptych in the Gallery at Brescia, there is little to remind us of Foppa, and there is great difficulty in regard to chronology, if, following Lomazzo, the frescoes in the Portinari Chapel in S. Eustorgio at Milan be attributed to him. Foppa seems to have executed the upper parts with the four Fathers and the smaller medallions, but the main part with stories from the life of Peter Martyr and other subjects seems by a later hand, and writers dispute the claims of Bramantino, Civerchio and even Bonifazio Bembo. There are reminiscences in places of Moretto, a clue which might lead to the supposition that Ferramola, Moretto's master, was the real author, but the extreme uncertainty in which the earlier years both of Ferramola and Civerchio are wrapped makes a definite conclusion very hazardous. Civerchio's signature is found on several of his pictures (Brera, Bergamo, Lovere, &c.), and like Foppa he is proud of his Brescian citizenship, for he signs himself several times CIVIS BRIXIAE DONATUS.

The only work—so far as is known—attributed to him in English collections, is a small Nativity belonging to Mr. Erle Drax, and shown at the New Gallery Early Italian Exhibition in 1894, but there seems no good reason for giving this feeble production to him, as it does not agree in style with the authentic works.* Far more likely to be by Civerchio is a Madonna belonging to the Hon. Mrs. Baillie-Hamilton, at Langton, near Duns, N.B., and kindly lent to the present exhibition (No. 68).

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* Crowe and Cavalcaselle (ii. 70) add:—"A Virgin and Child adored by four Saints was ascribed to this master in the late Northwick collection."

BRAMANTE.

The accounts given by Vasari, Lomazzo and other writers of Donato Bramante are of the most confused kind. These authorities have telescoped him with his pupil Bartolommeo Suardi, called Bramantino, so that it is extremely difficult to disentangle the two, and modern research has not yet succeeded in giving a perfectly clear account of Bramante as painter. Bramante as architect is far better known, and Morelli would have us regard him as employing painting only as a decorative and accessory art. The most recent writer on the subject* assigns him however a more definite place among the painters of his time. In the present state of uncertainty where precisely to draw the line between Bramante and Bramantino it seems better to suspend judgment; there can however be no doubt that Bramante was employed to decorate the private houses and public buildings during his stay in Milan, and it seems probable that certain works in fresco still existing are from his hand.

Bramante of Urbino, like Leonardo of Florence, flourished under the rule of Lodovico il Moro in Milan, and left on the latter's overthrow in 1499. The earliest date we hear of him in Lombardy is 1477, when he was employed to paint frescoes on the Palazzo del Podestà at Bergamo. Vasari makes him study under Fra Carnevale of Urbino, from whom he learned perspective. Lomazzo praises him for his skill in this particular, and further states that he and Foppa studied the proportions of the human figure together. He seems to have introduced into Lombard painting greater perfection of modelling, and richer movement of contour, but he can hardly be said to have founded a school in Milan, his only direct pupil being

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* See Jahrbuch, 1887, pp. 183–205, by W. Von Seidlitz.

Suardi, whose work shows considerable knowledge of perspective and plastic modelling derived, there can be but little doubt, from Bramante.

He was employed as architect in 1488 on the new cupola for Milan Cathedral; he was at work at S. Ambrogio and S. Maria delle Grazie in 1492, and at S. Ambrogio again in 1498; and between 1490 and 1499 he was much occupied with S. Satiro. With the beginning of the 16th century the scene of his labours is shifted to Rome, where he died in 1514.

Of his work as a painter but little survives. The following are attributed by Herr von Seidlitz to him :—

The Casa Castiglione frescoes in Milan.

The Christ at the Column at Chiaravalle, near Milan.

S. Sebastian in the church of that name in Milan.

The Casa Prinetti frescoes, also in Milan.

And the following drawings :—

The Hercules at Berlin.

An Old Man's Head at Lille. (Braun 5.)

Lastly, the engraving of the interior of a church, with the inscription: BRAMANTVS FECIT IN MLO. Only two copies of this print are known, one of which is in the British Museum.

To this sufficiently scanty list of works one other picture may be added with some degree of certainty. This is a life-size Ecce Homo belonging to the Conte Cesare del Mayno in Milan, a powerful rendering where the realism of the subject is insisted upon to an almost repulsive degree. There is an architectural background and a landscape, and the whole reveals the evident pleasure taken in the rendering of anatomy and perspective such as would usually be found in the work of a great naturalist.

BRAMANTINO.

Bartolommeo Suardi, called Bramantino, has left us far more material by which to judge him, and if the earlier period of his career is almost a blank we have ample opportunity for studying his later style, when under Bramante's influence and down to the close of his career in 1529. Born in the Milanese district, he is said to have first studied under Foppa, and to have become Bramante's pupil and assistant when the latter came to Lombardy in 1477. To this connection he owes his sobriquet of Bramantino, and the confusion resulting from the similarity of names has misled all the writers from Vasari downwards, and has had the curious result of calling into existence a third painter—*old* Bramantino—a purely mythical personage, whom more modern writers agree in dismissing as a pure invention.

The works of the historical Bramantino show us a man little less addicted to problems of perspective and to the study of architectural features than Bramante the painter himself, but they also reveal a far more gracious mind in which scientific precision is tempered by artistic charm. Whether the latter ingredient is derived from Zenale or not is impossible to say, for the material is wanting by which to arrive at a decision. In his later works his scheme of drapery is apt to be over-full and often meaningless, and the proportions of his figures are not always well maintained. The portraits introduced into his pictures are forcible and sculpturesque in character—the regularity of outline of the profile is very noticeable. The peculiar turbaned heads of his Madonnas, the outstretched arms of his putti, and the round puffy forms are also characteristic of his style. All the works of this stamp

date after the time of his association with Bramante and during the years spent in Rome from 1500 onwards, and the same characteristics recur in a more mannered form at the end of his life in 1529. The Flight into Egypt in the Madonna del Sasso at Locarno is a typical example belonging probably to the year 1522.

When we come to deal with the earlier period of the master's career we are at once in the region of conjecture. If, as it seems very hard to believe, the Nativity in the Ambrosiana at Milan is by him, we find sculpturesque features unusually marked and certain resemblances to Buttinone's work which do not exist elsewhere. While admitting with Morelli that it is not impossible this may be an early production of the master, it seems beyond possibility to accept the Circumcision of the Louvre, dated 1491, there assigned to him and accepted as such by Crowe and Cavalcaselle. As mentioned under the head of Zenale it is clearly by that master in his Leonardesque phase.*

We shall be more justified in accepting as genuine works of Bramantino, the remarkable set of portrait busts lent by Mr. Willett. These originally formed a frieze; thirty-six parts still exist, and they reveal to us an artist who is using the human form for purely decorative purposes, obtaining uniformity of setting by the introduction of an archway behind each of the figures. Characteristic of Foppa's school is the steep perspective, and traces of the Paduan manner are seen in the festoons. It is unnecessary to suppose that these are actual portraits; they are more likely fanciful heads of warriors, with here and there a doge, a king, a poet, or a woman. Another somewhat similar series we find still existing in the Casa Prinetti in Milan; these have always been considered, and rightly so, to be Bramante's work, and the difference in character between the two sets well illustrates the

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* See p. xxiii.

suaver tendencies of Bramantino's art.* Another example of similar decorative work is to be found in the Casa Castiglione frescoes, also like the last, to be ascribed to Bramante rather than to Bramantino. Crowe and Cavalcaselle, however, consider them to be by the latter, and remark:—"Medallions, in arch spandrils inside the building, comprise busts of Cæsars and likenesses of the Visconti and Sforza . . . . There is much in the manner of this decoration to remind us of Bramante, more to recall the individuality of Suardi; and it is not a little striking to find a man who began with so little promise not only producing designs both graceful in thought and spirited in execution, but figures equally well proportioned and fore-shortened." It is difficult to assign a precise date for their execution, but in all probability 1490–1500 is approximately correct. This is further confirmed by finding certain of the heads so clearly suggestive of Leonardo's grotesques as to leave little doubt they are derived from that source.†

One other phase of Bramantino's art must also be noticed. He seems to have worked much in fresco, and to have taken Luini as a model.‡ The Brera contains a good many fragments assignable to him rather than to Luini, the fine S. Martin and the Beggar being a typical example. He displays in all such work greater imagination than Luini, and more vigorous action; his forms are fuller, his colouring more varied. To him in this phase, rather than to Luini, may be assigned the very interesting fresco at Hertford House, representing the Young Maximilian Sforza reading Cicero, which must date before 1500. The Putto with Grapes, also at Hertford House, and its fellow in the Louvre, seem also to be from his hand.

* Yet another long series of Milanese School portraits in profile, forming the decoration of a cornice, is in the possession of Mr. W. D. James, at West Dean Park, Chichester.

† The following enigmatical monograms are found on some of the head-dresses:—

‡ This may also be seen in the tapestries in the Casa Trivulzio at Milan, which were certainly designed by Bramantino.

No other works by Bramantino are known to be in England. Lady Layard possesses in Venice an exquisite little panel in oil, representing The Adoration of the Magi, which will, it is hoped, one day enrich the National collection.*

An inferior example of the artist's later style is in possession of a dealer in Vienna. It represents the Dead Christ bewailed by the Disciples and Holy Women, on panel; it is engraved under Signorelli's name in Landon's book on the Giustiniani collection. (See photograph.)

AMBROGIO DE PREDIS.

The re-discovery of this totally forgotten painter is a good instance of the value of modern re-constructive art-criticism. To Morelli, is due the credit of having first called attention to this artist's existence (in 1880), and a few years later he published an account of de Predis with a list of his works, an account which remains, with slight modifications, the standard authority of to-day. A few additional details of his life have been disclosed in recently found documents, one of which is of great importance as proving him to have been at work in Milan with Leonardo, employed as his assistant to paint the wings of the altar-piece in the chapel of the Conception in the church of San Francesco, now known as the "Virgin of the Rocks," or the "Vierge aux Rochers."

The few events in his life known to us begin with the year 1482, when we find him established as Court-painter to Ludovico il Moro. Presumably, therefore, he was born 1450-60. He and his brother Bernardino were sons of a certain Lorenzo Preda of Milan.† In 1493 he accompanied Bianca Maria Sforza on

* The large altar-piece in the National Gallery, now correctly given to Foppa, used to pass under Bramantino's name when in the Fesch and Bromley collections. Captain Holford has a portrait of a man (exhibited under Bramantino's name at the New Gallery, 1894), which is probably the work of Bartolommeo Veneto.

† See Em. Motta in Archiv. Stor. Lombardo XX. fasc. iv. 1893.

the occasion of her marriage to the Emperor Maximilian, but was back again in Milan, 1494. Once again we find him at Innsbruck in 1502, where he seems to have settled. In 1506 he designed some tapestries for the Emperor, after which year nothing more is known of him.

Two portraits by him are signed and dated—(1) The portrait hitherto belonging to Mr. Fuller Maitland, dated 1494, and signed with the painter's monogram (No. 49, *Plate* V.). Now in the National Gallery.

(2) The portrait of the Emperor Maximilian, now in the Vienna Gallery, signed Ambrosius de p̃dis Mẽlanensis, 1502.

We know from the document mentioned above that the two full length angels playing instruments (lately belonging to Duke Melzi at Milan) are also by him, and internal evidence confirms this.

Starting from these fixed points, the following list of works has been drawn up :—

(A) Bergamo. Morelli collection. Portrait of a page, full face.

(B) Milan. Poldi collection. Portrait of Fr. Brivio.

(C) Milan. Frizzoni collection. Portrait of an elderly man.

(D) Oldenburg Gallery. Portrait of a woman.

(E) Milan. Trivulzio collection. Miniatures with portraits.

(F) Venice. Academy. Miniatures with portraits.

(G) Berlin. Dr. Lippmann. Portrait of Bianca Maria Sforza.*

(H) Paris. Dreyfus collection. Portrait of a girl, full face.

(I) Hamburg. Weber collection. Portrait of a young man.

(K) Milan. Frizzoni collection. S. Sebastian.

(L) Florence. Uffizi. Profile of a man.

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* The fine variant of this portrait, belonging to the Marchesa Arconati, in Paris, seems to be by another hand. Exhibited at L'Exposition des Portraits de Femmes et d'enfants, Paris, 1897. Copies after de Predis exist at Christ Church Oxford, Vienna, the Uffizi, &c.

In addition, Morelli mentions two portraits, in private possession, at Milan, and Dr. Bode adds two at Hanover.

To this list may perhaps be added a portrait of a lady, belonging to Baron Alphonse de Rothschild, at Ferrières, near Paris. Some, too, attribute to him both the much discussed male and female portraits in the Ambrosiana; but to others there appears to be a gulf fixed between these fine portraits, especially that of the man, and the more lifeless and mechanical work of Ambrogio. Again, we have a large number of drawings of his, all under Leonardo's name, and all betraying certain characteristics.* Finally, some of the miniatures in the Sforza Book of Hours are certainly (as first suggested by Mr. Warner) the work of this artist.

Ambrogio seems to have been an artist of some individuality, even after coming under Leonardo's influence, and he never sank to the level of a De Conti, a Marco d'Oggiono, or any of the other craftsmen of Leonardo's following. He was by nature too much of a miniaturist† to concern himself with the bigger problems of painting, and was very limited in his range—even his portraits are uniformly treated. He was not a great draughtsman, and shows lamentable want of anatomical knowledge in invariably giving

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* Dr. Bode in the Jahrbuch, 1889, p. 77, mentions the following characteristics of de Predis' work. His portraits are generally in profile to left, light in tone on a dark ground; flesh tones are of an ivory tint, the drawing of the contours is clean and sharp; the execution resembles that of a miniaturist, and each hair is delicately touched in. Morelli (i. 183, Note) goes into closer detail, and notices the peculiar modelling of the upper eyelid with the streak of light at the corner of the eye (as seen in Dr. Lippmann's portrait, No. 51 of the present Exhibition, *Plate* VI.), the contour of the upper lip is stiff, the under lip full and heavy, and the bridge of the nose is marked by a sharp line of light. In the earlier works the carnations are light, and there is a peculiar smalto; later the modelling improves, and the flesh tones become browner. Two other characteristics may be mentioned. (1) The peculiar glassy iris and hard modelling of the eye. (2) The strong lighting casting heavy shadows, especially below the under lip, throwing the chin into prominence.

† It is highly probable he was influenced in early life by the miniaturist Cristoforo de Predis, presumably a relative. (See Postea.)

his sitters shapeless backs. His profile portraits are like silhouettes, and look as though cut out and pasted on to the background. He seems, judging by his drawings, to have sought to improve himself by a careful and conscientious study of Leonardo's work, and when he had the advantage of the master's guiding hand he could produce works (like the Melzi Angels) one of which, though lacking the qualities of profound art, has a certain charm and even dignity of its own.

"THE MADONNA OF THE ROCKS" in the National Gallery.

Controversy has long raged over the validity of the claims of our National Gallery picture (*Plate* I.) to be a genuine work of Leonardo. To some, notably to one so gifted and observant as Sir Frederick Burton, the evidence of the picture in all its essential parts is conclusive that it is a veritable work by the hand of Leonardo.* To others our picture has seemed a copy of the well-known "Vierge aux Rochers" in the Louvre (*Plate* II.), and to be "an entirely wretched performance."† A temperate judgment is passed upon it by the present Director.‡ He shows the chain of evidence connecting the picture which Leonardo painted for the brotherhood of San Francesco with our picture, and that no records have yet been found of the French picture before the time of Louis XIV. On the other hand, he admits that the dispute about the price which Leonardo had with the brotherhood *may* have resulted in the sale of the original to the French King, and the substitution of another in

* See an Article in the *Nineteenth Century*, July, 1894.

† See *Art Journal*, June, 1894.

‡ See *Art Journal*, August, 1894.

the Chapel of the Conception at Milan. Such being the case, the question which is the original and which the replica or copy depends upon their respective excellence, and competent examination of the details of drawing, composition and technique.

"The differences," says the present Director, between our picture and the example in the Louvre "are not such as would result from the inaccuracies of a copyist—the differences are essential, such, I mean, as an artist would make in working from different studies." These differences may be seen in the photographic reproductions, facing each other, viz.:—

(1) In our picture the action of the angel is completely different; the right hand is not seen and the beautiful arrangement of drapery over the sleeve is omitted.

(2) The scheme of drapery of the Virgin's dress and the position of her left hand is different.

(3) The attitude of the heads of the Infant Christ and the little S. John differs.

These essential differences, taken by themselves, are not necessarily conclusive that one picture is the original and the other a replica or copy, nor yet that both are originals. Nor, again, has the discovery of fresh evidence in 1894 (quoted at length in the *Nineteenth Century* for July of that year) settled the point, for the document in question can be interpreted in more than one way. There is no doubt that the Two Angels, lately at Duke Melzi's, were painted originally as side panels to Leonardo's central composition, and are by the hand of his assistant Ambrogio de Predis. Upon this some maintain that Ambrogio was also the author of our version of the "Madonna of the Rocks," basing their attribution upon certain peculiarities in the rendering of form* which, they think, characterize all de Predis' genuine works, and can be detected herein.

* Supra, p. l. Note.

In the Milanese school, or more strictly in the Post-Vincian school of Milan, it was common practice for the pupil or assistant of Leonardo to produce *versions* of a cartoon for painting of the master:—the version, being a personal rendering of a given theme with just so much original treatment within the limits of the subject as to take the work outside the category of mere *copies*. Take the great Cenacolo and the numerous versions produced by Leonardo's immediate pupils. Putting aside a number of characterless copies, some of ancient date, there are a good many versions which, while preserving the grouping of the figures, yet differ radically in the character of the setting, in the colour scheme, and sometimes in curious details. For example, under the latter head may be cited those versions which have an extra hand showing on the table. In some versions again there are four openings at the end of the hall instead of three, the hall itself is sometimes quite different, the treatment of the drapery and landscape invariably is. Or again, no better instance of this practice could be found than Luini's version (in the Ambrosiana) of Leonardo's S. Anne, for here the pupil has added a S. Joseph to the group, thus making it a Holy Family, and entirely altering thereby the balance of the composition. Leonardo drew a cartoon for a Leda and the Swan; the original is lost, but numerous paintings from it exist where the greatest divergence in landscape, expression, and even in the number of the children emerging from the eggs, shows what free use was made of the original. Gianpetrino has actually turned the composition into Juno and a Peacock in a picture lately (1897) in a dealer's in Milan.

It is to be observed, however, that Morelli, to whom the credit is due of having first resuscitated the memory of de Predis, did not recognise the angels, the wings of our altarpiece, as works of his. Morelli speaks of "the distinguished anonymous imitator of

Leonardo who executed the copy of the Vierge aux Rochers—now in the London National Gallery, and the two angels, belonging to it, in the possession of Duke Melzi at Milan."*

Absence of any Italian copies or repetitions of the Louvre picture† points to its immediate removal from Italy, and, whether it be the sole original, or the earlier or later of two originals, it probably passed in Leonardo's life-time into the possession of the French King Louis XII., just as the "Mona Lisa" did. Of the latter celebrated work also scarcely any Italian copies are to be found, a fact which is not a little remarkable when we consider the vogue enjoyed by Leonardo's creations, and their frequent repetition by his followers, but a fact to be explained on the hypothesis of its early disappearance into the seclusion of the King's cabinet. On the other hand, there are numerous Milanese versions of the "Madonna of the Rocks," founded on the National Gallery picture,‡ a fact which points to the permanent presence of the latter in Milan, where it certainly was in 1584, when Lomazzo saw and described it in S. Francesco. From that date the external evidence is indisputable.

Such considerations are, however, of secondary import for the determination of a question of authenticity. The final test is to be found in internal evidence, and such evidence as is derived, not from a discussion of the question "Which is the more *beautiful* work," but "Which is the more *characteristic*?" Æsthetic judgments are too liable to subjective impressions to be really

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* Morelli, i., 183.

† Two old copies of the Louvre picture are known. One is a small and inferior work in private possession in Milan, in which the painter has evidently been inspired by the "Mona Lisa" when drawing the angel's head. This fact curiously confirms the belief that *both* works were together in the French King's cabinet. The other is an almost exact replica of the Louvre picture, which M. Chéramy in Paris has recently acquired.

‡ Two such are in the present Exhibition.

decisive, and an argument, based on that foundation alone, has weight only in proportion to the experience, and natural gifts of its author.

While some have been led to the conclusion that our National Gallery picture is a free version by Ambrogio de Predis or some distinguished imitator, after Leonardo's original, others maintain that all analysis is subordinate to the æsthetic question whether it is a consummate representation of the master's ideal in form and colour; in short, whether it is a masterpiece or not. They hold that the essential variations in the Louvre example (especially the change of motive in the Angel looking outwards, and pointing, to enlist the spectator's attention, beside the greater elaboration of the draperies and flowers) are improvements, and denote that the Louvre example is subsequent to the English picture. The addition of the hand is more likely to have been an afterthought than its omission. The artist may well have felt the gap in the composition of the National Gallery picture, and have therefore added in the second version the hand which we find in the Louvre example.

Some, too, who have had the advantage of examining our picture without the glass, allege that it exhibits the first inspiration of the Master, his touch, his experiments and his corrections as he worked towards his ideas of perfection. According to this view the obvious blots are later work, decipherable, like different hand-writings, by a painter's eye, and partly due to a 17th century restorer, while the numerous *pentimenti* are conclusive (they think) against the theory of its being a later version from a pre-existent original.

The work is clearly unfinished to this day. Why was it left so? It was Leonardo's way—as exemplified by the S. Jerome of the Vatican and the Adoration of the Magi in the Uffizi. Did he then abandon it to begin it afresh? It may be that the change

of motive in the Angel was too radical to be embodied on the original panel. Certain it is that the Angel's hand could not have been successfully painted upon the surface of the draperies of the Madonna. The transparency and play of the flesh tones could not have been secured with the strong colour underneath.

Since the close of the Exhibition the two wings of the altar-piece recently acquired from Duke Melzi have been placed alongside of the central panel in the National Gallery. Dr. Frizzoni, writing in the *Gazette des Beaux Arts* (Pér. 3, t. xx., pp. 389–90), says, "A document recently published in the Archivio Storico presents Ambrogio to us as a painter of church subjects; but this document proves also that his powers in that domain were very limited. The same conclusion is enforced by the two figures of angels recently acquired by the National Gallery. . . . In truth, if belief in the authenticity of the Virgin of the Rocks had been a little shaken by the document regarding Leonardo and Ambrogio as collaborators in the paintings for the church of San Francesco, the evidence of the angels in question is such as to raise afresh the credit of the central picture at least to this extent, that Leonardo's part in it must have been greater than some were led to admit, in comparison with the Louvre version, which in every way must be considered the early work and entirely from the hand of the master."

However this may be, those who believe that the description in the contemporary document, "nostra dona facta a olio da dicto florentino" (Leonardo), refers to our "Madonna of the Rocks," hold that the execution of the more important parts is far above any of his pupils, who, if they be judged by their indubitable work, never arrived at such a height of delineation.

CRISTOFORO DE PREDIS.

The assumption that this miniaturist was father to Ambrogio, the painter, is now proved to be incorrect,* but it is highly probable that the latter received his early instruction from Cristoforo. Only five works of his are known, one being the miniature at Hertford House signed XPOFORI DE PREDIS UT. DIE . . . ., 147 . . ., representing Galeazzo Maria Sforza kneeling, with elaborate accessories. As the unfortunate prince was murdered in 1476, the date of the miniature will be 1470-75. The other miniatures by Cristoforo are (1) the Turin Missal of 1474 (2) the Missal at Varese, dated 1476 (3) the Book of Prayers in the Ambrosiana. If the signature on these last miniatures is correctly interpreted, it proves that Cristoforo was a native of Modena. (4) another miniature in the Berlin Museum.

BOLTRAFFIO.

Giovanni Antonio Boltraffio was born in Milan in 1467, of noble parentage. Leonardo seems to have been attracted by his refined and gentle bearing, and to have superintended his early artistic efforts. It is scarcely likely that Boltraffio studied with Foppa, or any other of the Milanese masters, before coming under Leonardo's spell, for he certainly never appears to have been grounded in composition and perspective, or indeed to have aimed at producing anything but the simplest Madonna pictures or portraits. His finest production in the former direction is in the

* See Em. Motta in Archiv. Stor. Lomb. xx., fasc. iv., 1893.

National Gallery, and we may well believe that Leonardo himself had a hand in the design if not in the execution of this charming work. His most ambitious creation, where he lamentably fails, is the Louvre altar-piece, the redeeming features of which are the fine portraits of the Casio family, his friends and patrons. When he confined himself to portraiture he was often strikingly successful, and the older Milanese families still possess a number of ancestral portraits by him, some of which are of great charm. He seems to have become the pet artist of the society of his day, often painting the portraits of his friends in the guise of a S. Sebastian, or as Sta. Barbara. He accompanied Leonardo to Rome in 1514, where he executed the fresco at S. Onofrio, and died in Milan in 1516.

Although not a great artist, and entirely lacking in imagination and dramatic power, he exhibits singular refinement, and was saved by his high-bred instincts from becoming a mere assistant in Leonardo's school. His cultured intellect enabled him to appreciate, and in a measure reflect, the fastidious spirit of his master. His works charm by their high finish, and by the absence of all vulgarity or display. His portraits do not reveal much penetration and he never caught the subtleties of character or the intellectual qualities of his sitters. His sacred subjects are not numerous,—a few Madonna pictures,—and two or three renderings of the Salvator Mundi. The exquisite heads of female saints in the Gallery of the Choir of S. Maurizio at Milan were executed either by him or from his cartoons, and rank among the most charming productions of the whole Milanese school. Some fine drawings in the Ambrosiana, of like character, are also considered by him. His best portraits are to be found at Milan, in the Casa Mayno, and in the Isimbardi, Frizzoni, Sola, and Borromeo (Via Manzoni) collections. A fine head of a man has just been acquired by the Musée at Zurich. Some,

including Dr. Frizzoni and Mr. Berenson, hold that the "Belle Ferronière" of the Louvre was executed by him. Others point to the superiority in conception and expression over the known work of Boltraffiio, and the modelling as being incomparably more subtle. La Belle Ferronière lacks the opaque reddish, ochreish, impasto which characterises many undoubted Boltraffio's, nor yet does it display the pallid leathery tones of the Poldi Pezzoli Madonna.

In English collections he is rarely met with. A good portrait of one of the Casio family is at Chatsworth, and another portrait of the same man, in fine condition, is also exhibited in the present Exhibition. Mr. Mond also lends a good example. His name is given to a few other productions, not characteristic of his style, the most important among which is the very curious Madonna and Saints so extravagantly praised by Waagen (iv., 409). This work, now in London, is clearly a Flemish pasticcio, as was first pointed out by M. Claude Phillips,* and based not only on Boltraffio's work, but containing reminiscences of Cesare da Sesto and other Milanese masters. In the South Kensington Museum a man's portrait is not by him but more probably by Filippo Mazzola, and Mrs. Alfred Morrison's portrait of a lady, exhibited at the New Gallery Early Italian Exhibition in 1894, under Boltraffio's name, is admittedly one of the finest of Bernardino de Conti's works (*Plate* XIII.). The multiplicity of these instances shows the tendency to attribute all Milanese portraits whatsoever—particularly those in profile—to this refined artist.†

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* See Portfolio. The Picture Gallery of Charles I., p. 86.

† He is confounded with Bartolomeo Veneto (as is now widely recognised) in the portrait of a man in the Ambrosiana. Sir Francis Cook's Head of a man, hitherto ascribed to Boltraffio, may perhaps be by Ambrogio de Predis. No. 50. Some, however, believe it to be Venetian.

ANDREA SOLARIO.

The accounts we have of Andrea da Milano, called Solario, are very meagre ; neither the date of his birth nor that of his death is known ; the earliest notice there is of him shows that he was in Venice in 1490 in the company of his elder brother Cristoforo, the sculptor. Before that time however he had probably been at work in Milan, and some early Madonna pictures seem to show Bramantino's influence. In 1493 he was in Milan again, and his fine picture of 1495, now in the Brera, painted for Murano, shows that he had felt the force of Leonardo's influence. So, too, the small panels in the Poldi, of 1495,* one of which is strikingly akin to Macrino d'Alba in style. Then follow in order the dated works of 1503 (Louvre), the Portrait of a Senator of 1505 (National Gallery), and lastly The Flight into Egypt of 1515 (Poldi), and the great altar-piece for the Certosa of Pavia, left unfinished at his death.

The only other historical notice of him is of considerable interest, as we find he was employed from 1507–1509 by Cardinal d'Amboise to decorate his chapel at Gaillon in Normandy. The Cardinal had tried to get Leonardo himself to do the work, but the latter was too much occupied with scientific investigations to leave Milan, and Solario was sent in his stead as the most capable artist in the Milanese territory.

Although by birth and training a Lombard artist, Solario was so much in Venice that his native style was largely modified. There is

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* It seems the date should be read thus, and not 1499 as always given. This correction is due to Mr. Weale.

no historical evidence that he ever met Antonello, but his works bear such close resemblance to that master's productions that it cannot be doubted they were together. Mr. Berenson finds the influence of Alvise Vivarini in his works between 1495 and 1505 and the portrait in the National Gallery, which seems to be still earlier, is obviously Venetian in character, indeed, it passed not long since under Bellini's name.

It seems unnecessary to suppose that he paid a visit to Flanders. The Flemish traits so conspicuous in his work could well be derived from contact with Antonello. To the end of his life he painted with the utmost finish and delicacy; in the modelling of his heads he was facile princeps among his contemporaries, and the brilliance and warmth of his colour compensate for the somewhat cold ivory pallor of his flesh tones. His landscapes are remarkably picturesque and full of incident. That behind the figure of Longoni in the National Gallery portrait is of the greatest delicacy and charm.

Pictures by Solario in English Private Collections.

Solario is admirably represented, indeed some of his finest productions are to be found in England. Unquestionably the most important of these belongs to Lord Kinnaird, at Rossie Priory, in Scotland; an altar-piece, too large and heavy to allow its removal for exhibition. The owner has kindly allowed a photograph to be made, of which a reproduction is given herewith (*Plate* IX.). This Pietà, about five feet square, is in excellent preservation, and is a masterpiece of the artist. It dates apparently about 1506 or 1507, as both in colour and types it agrees with Mr. Kay's signed

and dated "Annunciation." The prevailing character is Venetian, but Bramantino's influence is seen in one of the standing women. A drawing for a Pietà somewhat resembling this picture is in the Malcolm collection. Mr. Kay's "Annunciation" (No. 22, *Plate* VIII.), signed ANDREAS-DE-SOLARIO, F., and dated 1506, is a work of the greatest brilliance of colour, and high finish, and of particular interest, as being the work next following in point of date the National Gallery Longoni portrait.

Other pictures by Solario exist at Locko Park (Mr. Drury Lowe's), representing The Head of the Baptist on a Charger, one of the best of the many versions of this subject, of which another, not by Solario, is in the National Gallery, dated 1511. A rendering of The Daughter of Herodias is at Sion House, of which a fine Flemish copy is at Oldenburg. A Flagellation of Christ belongs to Sir Martin Conway, very closely resembling Luini's work; at Broomhall, N.B. (the Earl of Elgin), and at Mr. Humphrey Ward's, are found replicas of the celebrated "Vierge au Coussin Vert" in the Louvre, and a somewhat different treatment of the same subject belongs to Mr. Archibald Stirling, at Cawder House, N.B., who also possesses another version of the Mary Magdalen exhibited by Mr. Wickham Flower, at the New Gallery, in 1894, as a Solario. The latter is, however, an undoubted first-rate example of Gianpetrino's work (No. 56, *Plate* XX.). The Early Italian Exhibition of that year was fruitful in examples of Solarios, genuine and otherwise. Among the former must now be placed The Head of Christ, belonging to Sir Francis Cook, then exhibited under Antonello da Messina's name, an identification first made by Dr. Frizzoni.

SODOMA.

Giovan Antonio de' Bazzi, commonly called Il Sodoma, was born about 1477, at Vercelli, in Piedmont. From 1490-97, he was apprenticed to Spanzotti, a local painter, and between the latter date and 1501, when he first appears in Siena, we know nothing of his movements. From 1501 to 1518, he worked in and about Siena, paying two visits to Rome, the first in 1507 to decorate the Camera della Segnatura in the Vatican, the second in 1514, when the lovely frescoes in the Farnesina were executed. From 1518 to 1525 is the second unknown period in Sodoma's career, but from 1525 to 1549 he was actively employed in Siena and the neighbourhood, and died on February 14th in the latter year.

We need not here recapitulate the long list of his works, which fill the churches and the gallery at Siena, an account of which is given in all the text-books. But the questions of Sodoma's early training, and his relations to Leonardo are of some moment, and have given rise to much discussion.

Sodoma came to Siena at the age of 24, and his earliest known works, the frescoes in S. Anna in Creta, and in Monte Oliveto, clearly betray their Lombard origin. If we further include among the earliest works the Tondi (Siena Gallery, and in the late Scarpa collection), and the Descent from the Cross (Siena) we have all the material available for studying the influences which promoted his artistic development. Morelli started the theory that Sodoma went to Milan in 1497, and studied for three years under Leonardo. There is nothing tangible, however, to support this idea. The early works just cited are by no means so Leonardesque in character as to warrant the supposition that Sodoma was ever Leonardo's *pupil.* That they reveal an acquaintance with the great Florentine's productions may be admitted, but may not this be accounted for by Sodoma's

presence not in Milan, but in Florence? Leonardo himself did not return to Florence till the close of the year 1500, and we may well believe that Sodoma had spent the three years immediately preceding in studying not only Leonardo's earlier productions there, but the works of the Florentine masters in general. This theory will also account for the unmistakable traces of Florentine influences to be found in Sodoma's early works. The very *tondi* point to it—for the circular panel was a peculiar feature of Florentine painting.

There are three early tondi, by Sodoma, in English private collections, giving valuable indications of the same kind :—

(1) The Madonna picture from Dorchester House. No. 36, *Plate* XVIII.

(2) The Holy Family, from High Legh Hall, Cheshire. No. 38.

(3) The Holy Family, belonging to the Earl of Wemyss, at Gosford House, N.B. This is a little later than the other works, and shows the influence of Fra Bartolommeo in the type of the S. Joseph.

Another early example is lent by Mr. Clementi-Smith ; it agrees in style with the larger Turin picture.

The second unknown period of Sodoma's career, 1518–1525, is generally supposed to have been spent in Lombardy, Morelli placing at this date certain very Leonardesque pictures which he attributes to Sodoma.

There is some evidence to show that he was at Parma at this time, but the attribution to him of these varied works seems open to grave doubt. To cite but two examples, the Madonna and Child, recently acquired by the Brera at Milan, and the so-called "Madonone da Vaprio"—both so confidently claimed for Sodoma—appear by no means certainly his.

Too much, in fact, has been made of Sodoma's connection with Leonardo, too little of his dependence on the Florentine school in general. He must have been constantly in touch with the latter throughout his career, as indeed all the Sienese painters of his day were, but unlike the others Sodoma had a strong individuality and invests his works with a character all his own. Brought up in the Vercellese traditions, he must be ranked with the Lombard school. Gifted with an artistic temperament he occasionally produced works approaching the greatest pictorial creations of Italian art, but he too often lapsed into a careless indifferent style. Wayward and frivolous by nature—the Arch-Fool, il *Mattaccio*, a name bestowed on him by the monks of Monte Oliveto, as Vasari says, "in requital of his follies"—he drew well enough when he liked, and though never a master of form his power of rendering movement was considerable, and his poetic fancy enabled him to invent the most delightful landscape backgrounds. One of the finest of these is seen in the "S. George and the Dragon" picture here exhibited.

Pictures by Sodoma in England.

The two examples in the National Gallery give no just idea of the master; the one, a small Madonna and Saints, a production of little merit, the other a fragment, representing the Head of Our Lord.

In private collections he is more worthily represented.

An "Ecce Homo" belongs to Lord Methuen at Corsham; a large S. Jerome, dating from his last years, belongs to Mr. Mond; the S. George and the Dragon (No. 37, *Plate* XIX.), belonging to Sir Francis Cook, is a fine piece of colour, with a landscape full of invention and detail. A large cartoon by him is in the Oxford University Galleries, and a brilliant little panel belongs to Mr. Charles Butler.

LUINI.

Bernardino Luini is to most people the central figure in Milanese art; all the more remarkable is it that scarcely anything is known about him. The dates of his birth and death are both undetermined, his career is lost in obscurity, his very name is misquoted by Vasari. In these circumstances, his life must be read in the long series of his works.

Of his early training we know nothing. Morelli, following Crowe and Cavalcaselle, supposed that he began under Borgognone and Bramantino, and cites the large Pietà in S. Maria della Passione, in Milan, as one of his early works. This picture (now photographed for the first time) is, however, so divergent in style from everything else we have of the artist, that it seems impossible to endorse the current opinion that it is by Luini.

The only certain dates to help us in determining the artist's development relate to the years 1521 to 1533. This is the later time of Luini's career when he had passed through a Leonardesque phase, and shows signs of acquaintance with Gaudenzio Ferrari's work. He was mostly engaged in fresco painting in these years. Saronno, Como, Lugano and Milan were successively the scenes of his labours. And in this sphere he appears to most advantage, for in spite of the defective composition of his most ambitious work, the fresco of the Passion at Lugano, he charms by his colour and the loveliness of his types. His easel pictures are all highly finished, and are frequently found in English collections. The following may be mentioned among many others.

At the New Gallery Early Italian Exhibition, 1894, were shown four saints* and three predella pictures, parts of a large altar-

* Sold at Christie's, 21st May, 1898, in the collection of the late Joseph Ruston, Esq., of Lincoln.

piece, whose central panel is in the possession of Duke Scotti, in Milan. The whole work, whose parts are now scattered, is believed to have been painted for the Torriani family chapel in the church at Mendrisio. The predellas, again exhibited in the present Exhibition, are unique examples of the artist's treatment of a story, namely, the lives of SS. Sicinnius, Martyrius and Alexander,* and display a freedom of touch and dramatic quality, rare in Luini's extant work. (No. 31–33, *Plate* XXIII.).

Another large altar-piece, a Nativity, formerly belonging to the Maestri family of Milan and now in the possession of Mr. Benson (New Gallery Exhibition, 1894, No. 212), illustrates, in the type of the Virgin, Luini's artistic descent from Borgognone, and in other respects may be compared with the fresco of the same subject at Saronno of 1525.

Four other works in that Exhibition incorrectly bore the name of Luini.

Beside the two well-known examples at Hertford House, both representing the Virgin and Child, dating from different periods of the artist's career, the following works may be cited:—

Ashridge. Earl Brownlow. A large fresco, representing the Virgin and Child, SS. Joseph and John the Baptist, and a kneeling donor, all life-size figures. The work, which has suffered by being transferred to canvas, bears the inscription A.D. MDXXVX (?) 7 MAG. FRANC. DE QUADR NEPOTIS SOSPITAE DEO D.

Hyde Park House. Sir H. Naylor-Leyland. A large Madonna and Child and Saints, dated 1526.

The Earl of Northbrook possesses a large Madonna picture, Sir Archibald Campbell, a Nativity (at Garscube, N.B.), and Sir Francis Cook, at Richmond, a Madonna, with S. George and other figures. None of these are here exhibited, but we are fortunate in

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* See *The Guardian*, July 6th, 1898, for an article by Mr. G. McNeil Rushforth "The Martyrs of the Val di Non," A.D. 397.

the opportunity of seeing Lady Carysfort's "Boy with a Toy,"—an example of Luini's fondness for a roguish imp—Colonel Legh's little Marriage of S. Catherine, Mr. Mond's Madonna and Child with the Infant S. John, Lord Lansdowne's Mary Magdalen, and Lord Windsor's important Nativity, heretofore unknown.

Other genuine examples may exist elsewhere in England, but there are a large number of pictures incorrectly passing under Luini's name, many of which have appeared in various exhibitions in recent years, and which it is needless to specify. Some are copies of well-known originals. The greater part, however, are by other Milanese painters, such as Gianpietrino, Solario, Marco d'Oggiono, &c.

CESARE DA SESTO.

Cesare Milanese, as Vasari calls him, was born about 1480, at Sesto Calende, on Lake Maggiore. We know that he was in Rome about 1506, and Morelli's conjecture is probably correct that he was working under Leonardo in Milan from 1507–12. Vasari states he was a successful imitator of that master, and cites certain works of his which still exist. Lomazzo states that Cesare and Raphael were intimate friends in Rome, and this statement is fully borne out by the unmistakable Raphaelesque influences to be found in his later works. Cesare was also in Southern Italy about 1515–20, and one of his largest works—the "Adoration of the Magi" in the Naples Museum—was painted for a church in Messina. He died probably in 1521.*

Of this—his latest period—a very remarkable work has recently been acquired by Sir Francis Cook, an altar-piece with the Madonna and Child seated on an elaborately ornamented throne, with S. John Baptist and S. George standing on each side. The

* See *Gazette des Beaux Arts*, 1892, p. 332.

figures are life-size; behind is a landscape with classical architecture, showing bas-reliefs. The Madonna and Child are still Leonardesque, but the saints are inspired by Raphael, and the architectural details suggest an acquaintance with classical remains derived doubtless from his visit to the South. The picture, moreover, formerly belonging to Lord Acton, is known to have come from Naples.*

His finest works are (i.) a large Baptism (mentioned by Vasari), belonging to Duke Scotti, in Milan, with an elaborate landscape executed by Bernazzano, a painter who seems at times to have co-operated with Cesare by introducing highly finished landscape backgrounds; (ii.) an altar-piece, with wings, belonging to Duchessa Melzi, in Milan. S. Roch is in the centre, and the work is cited by Vasari under that title. Here Cesare shows his eclectic character, as there are traces not only of Leonardo and Raphael, but even of Dosso Dossi.

His Madonnas are dignified, and his work always refined. He is fond of the decorative effect of branching trees, and his landscape has great delicacy of feeling and picturesqueness of effect.

He is constantly confounded with Cesare Magni,† an inferior painter of Pavia, as in the Vatican and elsewhere, and liberties are still taken with his name in ascribing to him (as Morelli did), the Adoration of the Magi, in the Borromeo collection at Milan, the so-called "Vierge aux Balances," of the Louvre, and the curious Madonna in the Turin Gallery, the last being probably by Albertino Piazza, of Lodi.

His drawings are fairly often found, and are usually executed in red chalk. Many of them pass under Leonardo's name, indeed the Royal Academy drawing of the Madonna with S. Anne is by some held to be a drawing by Cesare after Leonardo. Lomazzo specially commends Cesare as an excellent draughtsman.

* The Committee are unfortunately precluded by its size from exhibiting this important work. A reproduction, however, is given, *Plate* XV.

† See School of Pavia, Infra.

GIANPIETRINO.

It is not a little remarkable that the surname of this artist, perhaps the most prolific of all Leonardo's followers, is unknown to us.* His popularity is attested by the diminutive form of the Christian name (which is alternatively spelt Gianpietrino or Gianpedrino). His works are very numerous, and in English private collections usually pass under the names of Luini or Leonardo. Elsewhere he is confounded with Marco d'Oggiono and Sodoma, and in the eager desire of modern critics to recognise his works, now that his style has once been identified, a large number of productions of his school have been honoured with his name.† The Flemish imitators who flocked to Italy after Leonardo's death seem to have been particularly partial to the workshop of Gianpietrino, and many of their hybrid productions are wrongly laid to his charge. Still his Madonna pictures are numerous and abound especially in English collections.

Nothing is known of the dates of his birth and death and but one picture—and that his masterpiece—is dated. This is the fine altar-piece in S. Marino at Pavia, of 1521. None of his works moreover are signed.

His style is "Leonardesque" and his half-lengths—generally Madonnas or female saints—are characterised by great charm of expression and brilliance of colouring. His types are as unmistakable as Luini's, and really quite distinct from the latter's, although commonly confounded. We find evidences of the influence of Sodoma and of Solario, but it is not easy to trace his artistic development owing to lack of dates. He was evidently not gifted

* Lomazzo calls him Pietro Rizzo Milanese. Resta speaks of Gio. Pedrini.

† At Glasgow a Madonna picture of his school is ascribed to him.

with much imagination,* but so long as he confined himself to producing smaller devotional pictures he may claim to rank as one of the best of Leonardo's pupils. Like all the followers, his work is marred by bad or eccentric drawing whenever he tried to be original.

MARCO D'OGGIONO.

Of this very inferior pupil of Leonardo we have little or no information. He was born at Oggiono, near Milan, about 1470, and Lanzi puts his death in 1530. One of his best works is in the Louvre, and can be appreciated by the photograph. His later works are mannered to an unpleasant degree, and easily recognisable by the violent contrasts of light and shade and the bony structure of faces and hands. His colouring is bright and varied.† He also painted in fresco.

He is known to have been a copyist of Leonardo's work, and one of his most successful replicas is that of the Cenacolo now in the Diploma Gallery of the Royal Academy. Another copy by him is in the Louvre and others are elsewhere.

The only known examples of the painter in English collections are the Madonna pictures here exhibited.‡ The National Gallery

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* An exception must, however, be made in favour of the delicious "Egeria," belonging to the Marchese Brivio in Milan.

It is impossible to accept Morelli's view that the "Columbina" at S. Petersburg, is by Gianpetrino, nor is the attribution to him of the unfinished picture in the Brera (105) "The Madonna, Child and Lamb," beyond question. In the present Exhibition there is another unfinished work by the same hand. (No. 39).

† Mr. Mond's "Infant Christ and S. John embracing" is one of many examples of this subject based probably on an original drawing of Leonardo. Other versions are at Chatsworth (by a Fleming), Christ Church Oxford, Hampton Court and elsewhere. Many more exist abroad.

‡ A very characteristic and ugly work by him—representing two Angels, life-size—was sold at Christie's, in 1897, for 150 guineas.

possesses a small work which well illustrates the usual style of d'Oggiono.

FRANCESCO NAPOLITANO.

A few signed pictures by this Leonardesque artist show that he and d'Oggiono may fairly claim to be rivals as the feeblest painters of the Post-Vincian school. He afterwards migrated to Spain, and many of his pictures are said to be in Valencia.*

BERNARDINO DE' CONTI.

Little is known of the life of this artist. He is said to have come from Pavia, and we have signed and dated works of his between 1496 and 1501. In these he shows himself clearly under the influence of Leonardo, and whatever little individuality he possessed appears in his portraits, of which more than a dozen are extant. He seems to have been affected also by de Predis, but it is impossible to say with certainty under whom he first studied. Crowe and Cavalcaselle suggest Zenale, Morelli thinks Foppa or Civerchio, conjectures which cannot be proved or disproved. In assigning to de' Conti works, such as the altar-piece in the Brera,† and the "Madonna Litta," at S. Petersburg, Morelli overrated his powers as an artist, powers which were, in fact, but very mediocre.

The following is the list of his known works :—

1. Rome. Vatican. A young Sforza. Signed and dated 1496.
2. Milan. Signor Crespi. Portrait of a man. Signed and dated 1497.

* The small altar-piece formerly in the Bonomi-Cereda collection at Milan has recently been bought for the Museum at Zurich.

† See under Zenale, p. xxiv.

3. Berlin. Gallery. A Cardinal. Signed and dated 1499.
4. Paris. Madame André. (ex-Vittadini collection, Milan). Profile portrait. Signed and dated 1500.
5. Bergamo. Gallery. Madonna. Signed and dated 1501.
6. Turin. Marchesa d'Angrogna. "Catellaneus Trivulcius." Signed and dated 1505.
7. Milan. Bonomi-Cereda collection. Madonna. Signed.
8. Varallo. Museo. Profile of a youth. Signed.
9. London. Mrs. Alfred Morrison. Portrait of a lady. Here exhibited. (No. 44. *Plate* XIII.).
10. London. George Donaldson, Esq. Portrait of a man.
11. Bergamo. Gallery. Marriage of S. Catherine.
12. Florence. Uffizi. The so-called portrait of Lucas van Leyden.

? 13. Milan. Borromeo. Portrait of a man.

14. Milan. Duchessa Melzi. Madonna and Child.
15. Locarno. Madonna del Sasso. (i.) Annunciation.
16. Locarno. Madonna del Sasso. (ii.) Angel and group of portraits (photographed by Büchi, Locarno).

The addition of these two productions (now for the first time made), is of some interest, as showing that de' Conti was probably at work in Locarno, perhaps at the same time (1522) that Bramantino was employed there to paint the half-ruined frescoes in one of the churches, and his "Flight into Egypt," also in the Madonna del Sasso. The works are remarkable as the only known attempt by this portrait painter at a sacred subject other than a Madonna.

To this list Dr. Bode adds the following: *

17. Paris. Madame André. Man's portrait.
18. Berlin. Depôt of Gallery. Portrait, signed and dated 1501.

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* *Gazette des Beaux Arts*, 1889, p. 498.

19. Berlin. Depôt of Gallery. Portrait, 1506.
20. Berlin. Depôt of Gallery. Portrait, 1506.
21. Potsdam. Palace. Holy Family, 1522.

A good many drawings by de' Conti (under Leonardo's name) exist in public and private collections, mostly executed in silver-point on blue paper.

FRANCESCO MELZI AND ANDREA SALAINO.

No authenticated works of either of these painters are known to us. Both were friends and followers of Leonardo; the former—of noble birth—accompanied his master to France in 1516, and after the latter's death in 1519 was left his literary executor. From an inscription on a drawing in the Ambrosiana we may conclude he was born in 1493, and Vasari, writing in 1566, speaks of him as still living. Morelli has gone so far as to doubt his having been more than a dilettante, but the evidence he adduces (iii. 141–144) is not convincing, and there is some ground for believing that the "Vertumnus and Pomona" of the Berlin Gallery is by him. If so, he will also be the author of the so-called "Colombina" at S. Petersburg, and of other works.* Lomazzo says he was a great miniaturist, a statement which is borne out by the careful attention given to detail in the Berlin picture.

Of Andrea Salai, or Salaino, little is known. He was at work under Leonardo in 1504, and enjoyed a certain reputation as an artist. Vasari says Leonardo retouched many of his works himself. Among these are probably to be placed the Louvre "Bacchus" and the "S. John," of which many replicas exist, that in the Ambrosiana at Milan being especially fine. Two versions of this subject were

* See Berlin catalogue, No. 222.

exhibited at the New Gallery in 1894, and certain other works of a like character are traditionally ascribed to Salaino. (See No. 40.)

The version of the "S. Anne," once in the Sacristy of S. Celso at Milan, and now in the Leuchtenburg Gallery at S. Petersburg, has always borne his name, but one or two other productions, still in Milan, and attributed to him, seem very doubtful, as they do not agree in style with the group of works of which the Louvre "S. John" is the typical example.

SCHOOL OF PAVIA.

Pavia, the old-world capital of the Lombard Kings, was the centre of considerable artistic activity at the close of the 14th century. The Visconti family often resided there, and Pisanello's presence stimulated the local craftsmen to practise the art of fresco in church and in palace. Foppa, too, worked much in Pavia, and the splendours of the rising Certosa brought many artists into contact with Borgognone. Indigenous art is seen in the work of Bononi (Louvre), Lorenzo Fasolo (Louvre, &c.), and his son, Bernardino (Berlin, &c.), but the two painters of the school who best deserve notice are Pier Francesco Sacchi, and his pupil, Cesare Magni. Many dated works by the first-named exist, ranging from 1512–1527. He has a coarse pronounced style of his own, and very gaudy colouring. His best known production is in the Louvre, and two others at Berlin show he was influenced by Borgognone and Macrino d'Alba.

More interesting, if more feeble, is his pupil, Cesare Magni, who has been (and still is) constantly confounded with Cesare da Sesto. The former, however, long outlived his better known namesake; some frescoes at Saronno bear the date 1533, and a picture belonging to Sir Francis Cook is signed and dated 1530

He is the follower of Sacchi in the rawness and crudeness of his colouring, but he affects Leonardesque types, and that he was a clumsy copyist of Leonardo's work is shown by his signed version of the Cenacolo (S. Maria della Grazie) and his odd version of the "Madonna of the Rocks" (Naples). His pictures are frequently met with in and about Milan, most of them being signed.

Pictures by Sacchi are found in England in Mr. Mond's collection (a large S. Jerome). By Cesare Magni is an altar-piece, recently belonging to Sir William Domvile and sold at Christie's under Leonardo's name.

SCHOOL OF LODI.

Albertino and Martino Piazza are the two representative names of this local school. These brother artists worked much together, and many altar-pieces in the churches of Lodi testify to their imitation of the Leonardesque. Albertino's own work (Lodi, Bergamo, Milan, &c.) is marked by a charming eclecticism based on a study of Cesare da Sesto, and more especially Raphael. Although a feeble draughtsman, he is a pleasing colourist, and his work has a gracious serenity which recalls Umbrian models. He died in 1529.

Martino's work is frequently found in Milanese private collections as well as at Lodi. His signed pictures are in the Ambrosiana and the National Gallery. He is often a brilliant colourist, and a careful delineator of landscape. The curly hair touched with gold, the types suggestive of Calisto da Lodi (who was his son and the assistant of Romanino), his high finish and chiaroscuro, derived from a study of Leonardo, are distinctive traits, and he can be recognised as the author of a good many anonymous Leonardesque school works, *e.g.*, probably No. 65 in this Exhibition.

MACRINO D'ALBA.*

There is no foundation for the belief that this artist's name was Giangiacomo Fava, as stated in the National Gallery catalogue and elsewhere. He seems to have been born in Alba before 1470, and was already dead in 1528.

His early Lombard training was considerably modified by a visit to Rome, and a study of the Florentine masters, and Ghirlandajo's influence is to be seen in his work. He was a fair draughtsman and colourist, and had a considerable power of assimilation, while retaining his individuality. His pictures are easily recognisable from the frequent recurrence of similar types and attitudes, a fact which shows him to have been a person of little imagination. The following is a complete list of his known works :—

1496. Altar-piece in the Certosa at Pavia.
1498. Altar-piece in the Turin Gallery.
1499. Altar-piece, with portrait of Paleologus. Said to be lost. ? now in New York.
1501. Enthroned Madonna and Saints, in the Palazzo Municipale of Alba,
1503. Altar-piece in the church at Crea
1506. SS. Paul and Lodovico. Turin Gallery.
1508. S. Giovanni in Alba.

The following are not dated :—

Capitol. Rome - -	Madonna and Saints.
Neviglie (near Alba)	Marriage of S. Catherine.
Frankfort - - - -	Triptych. An old copy of the left compartment is in the Cereda collection, Milan.

* The account here given is based on a recent article in Le Gall. Naz Italiani III., pp. 69–98.

Turin. Gallery - -	Various parts of a polyptych.
Turin. Albertina -	SS. Francis and Agatha and donor. Four Saints; probably the upper side parts of a polyptych, of which the Albertina panel formed the lower compartment on the left side.
National Gallery - -	

Dr. Frizzoni identifies the portrait of Novelli in the Borromeo collection, Milan, as Macrino's work.

To this list can be added :—

Four panels of Saints, belonging to Wentworth Beaumont, Esq., London.* Two are here exhibited; and S. John and The Lamb, belonging to the Marquis of Lothian, in Scotland.

GAUDENZIO FERRARI.

This great master was born at Valduggia, in the Duchy of Milan, about 1481; he was already dead in 1548. The period of his activity would thus scarcely reach 50 years, yet in that space of time he produced a prodigious number of works both in fresco and on panel, many of his pictures being large altar-pieces for the churches of Vercelli, Novara, Varallo and Milan. Signs of the rapidity of his workmanship are often to be seen in those hastily executed panels of his later years, where self-restraint and dignity of composition are conspicuous by their absence; his exuberant fancy is apt to run riot, and his colour scheme becomes unpleasantly fiery. But the master of the Saronno, "Angels adoring the Almighty," and of the great "Crucifixion" at Varallo, reaches the highest point of artistic achievement ever attained by the indigenous school of

* Others attribute these works to Defendente Ferrari.

Lombardy. Not so sensitive or so delicate an artist as Luini or Sodoma, Gaudenzio possessed those dramatic and virile qualities which in other schools characterize a Tintoretto and a Dosso Dossi.

Of his early career little is known. Judging from the four pictures in the Turin Gallery he must have come under Bramantino's influence, and many early frescoes by him, or done from his cartoons, pass under Luini's name. In 1508-9 he was working in Vercelli, in 1510 at Arona, then in order at Varallo, Novara, Vercelli, Saronno and Milan. His influence was felt down to the close of the century as seen in the works of Lanini, Girolamo Giovenone, Ottaviano Cane, Lomazzo and others. It is remarkable that so few of his pictures are to be seen out of Italy. Even the National Gallery was without an example of his brush until quite lately, when the "Christ Rising from the Tomb" was acquired at the Scarpa sale.* Another example of the master is the S. Andrew here exhibited (No. 53), which was at the same sale. But by far the most important picture by him in England is the Nativity from Dorchester House (No. 52. *Plate* XXVII.), a variant on this oft-repeated subject, for which the artist had a peculiar predilection. Mr. Willett's little Madonna (No. 54), is the only other picture known in England which has any claim to be considered a genuine example of Gaudenzio's art.

SCHOOL OF VERCELLI.

Defendente Daferrari, Girolamo Giovenone, and Lanini, are of some interest to English students, as there are works by the first and last named in the National Gallery, and a signed

* It may be of interest to record the fact that this picture was copied with variations by Gaudenzio's follower, Guiseppe Giovenone. (1554–1567.) This picture is at Turin.

example of Giovenone is shown in the present Exhibition. By some error of nomenclature No. 1,295 in the National collection is put down to this artist, whereas it is in every respect a typical example of Defendente's work. A reference to the photographs here exhibited will help those who do not know the Turin Gallery to see how our picture falls into line with the Defendente's abroad, an artist whose style is peculiarly personal in types, architectural backgrounds, colour and handling.*

Girolamo Giovenone is known by several signed works in Vercelli and Turin, between 1513 and 1527. About 1520 he fell under Gaudenzio Ferrari's influence, as is shown by the triptych in the Bergamo Gallery of 1527, and the present picture, which from its close resemblance to the last-named work must be of about the same date. (See No. 75.)

Bernardino Lanini was born in Vercelli about 1508, and was closely associated in early years with Gaudenzio Ferrari. His works are frequent in Turin and Vercelli, and examples of his later style, when he tried to adopt the Leonardesque manner, are seen in the National Gallery picture of 1543, and in another large altar-piece signed and dated 1552, in the collection of Sir Francis Cook at Richmond. A beautiful painted processional flag of 1565 is in the Institute di Belle Arti at Vercelli; he died about 1578, and with him passed away the last traces of purer Lombard art, for Lomazzo and Vasari, his immediate successors, were mere eclectics of the baser sort.†

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* In one of the private collections of Turin there are no less than thirty examples of the work of Defendente and his school.

† There are signed works by the little-known artists Gandolfino (of Asti) and Grammorseo in the collection of Sir Henry Howorth, M.P. The former appears to be a crude follower of Borgognone, the latter an imitator of Gaudenzio Ferrari.

CATALOGUE OF PICTURES EXHIBITED.

The order of the Numbers, is, as far as the hanging permits, chronological. The terms "right" and "left" mean the right and left of the spectator, unless "right hand" or "left hand" is mentioned, when the description refers to the right and left of the person represented.

Owing to lack of space, a few of the pictures have had to be hung in the Members' Writing-room downstairs.

BORGOGNONE.

Plate IV. **1** ST. AUGUSTINE AND DONOR.

Full length life-size figure of St. Augustine, standing to right wearing gold brocade cope and jewelled mitre, his left hand, wearing glove and rings, holds crozier; his right, also gloved and jewelled, rests on shoulder of the donor, who kneels to right in attitude of prayer, with his cap in his hands.

From the Litta and Prince Napoleon's collections. Formerly in the Certosa of Pavia.

The pendant, representing St. Peter Martyr and Donoress, is in the Louvre. (See p. xxxiii.)

Exhibited at New Gallery, 1894.

Panel, 54¾ by 25 inches.

Lent by Lord Aldenham.

BUTTINONE.

2 VIRGIN AND CHILD AND ANGELS.

Small full-length figure of the Virgin, seated, with the Child upon her lap; two angels with musical instruments on each side; architectural background. The Virgin and Child have halos and ornaments in gesso, with jewels inserted.

Exhibited Burlington House, 1885.

Exhibited at New Gallery, 1894.

Panel, 50 by 25 inches.

Lent by Colonel Jekyll, C.M.G.

FOPPA.

Plate III. **3** THE VIRGIN AND CHILD.

The Virgin is seated suckling the Infant Saviour on her lap. He is dressed in a yellow tunic, and wears a red cap. A curtain on the left behind, with an arabesque pattern ; on the right, a distant landscape.

Panel, 17 by 13 inches. (See p. xxvii.)

Lent by Sir Martin Conway.

FOPPA.

4 THE DEAD CHRIST WITH THE EMBLEMS OF THE PASSION.

Small half-length figure, placed in the sepulchre with the cross behind, from which hang two scourges, and on each side the spear and the reed. A halo round the head, and rays emanating from the body.

Panel, 20¼ by 15¼ inches.

Lent by Sir Martin Conway.

ATTRIBUTED TO FOPPA.

5 PORTRAIT OF A MAN.

Half-length life size figure to right; brown dress and scarlet cap.

Exhibited at New Gallery, 1894. (See p. xxvii.)

Panel, 23 by 18 inches.

Lent by Mrs. Alfred Morrison.

ATTRIBUTED TO ZENALE.

6 FAMILY GROUP IN ADORATION BEFORE THE VIRGIN AND CHILD AND SAINTS.

The Virgin is seated on a decorated throne with the Infant Saviour on her lap, who is in the act of blessing a group of kneeling men, opposite whom kneel a corresponding number of ladies, all in gay costumes. Behind, on either side, stand SS. James, Stephen, Bernardino and John the Evangelist.

If this little work be correctly ascribed, it will date from Zenale's later time, as the influence of Leonardo is seen in the types of the Madonna and Child.

The work should be compared with the large altar-piece in the Brera formerly ascribed to Zenale and now to Bernardino de' Conti, with the Madonna of Bevilacqua in the same gallery, and with the portrait groups in the National Gallery assigned to Borgognone. (See p. xxxviii.)

Panel, 22 by 19¼ inches.

Lent by George Donaldson, Esq.

ATTRIBUTED TO AMBROGIO DE PREDIS.

Plate VII. **7** PORTRAIT OF A LADY, supposed to be Beatrice d'Este.

Seen to the left in profile, full-length figure richly attired and wearing jewels. She holds some flowers in her right hand. Dark ground.

It may be noted that a great resemblance exists between this figure and one in the fresco at S. Pietro in Gessate, Milan, signed by Buttinone and Zenale.

Tempera on canvas, 54½ by 23½ inches.

Lent by George Donaldson, Esq.

BEVILACQUA.

8 (on Screen) VIRGIN AND CHILD AND ANGELS.

The Virgin is seated on a marble ledge, with the Child in her lap, who holds a book. On each side stands an angel playing a musical instrument. A red curtain behind. The whole framed by a gilded arch.

A picture by this rare artist (see p. xxxix.), vividly recalling the Madonna in the Brera, dated 1502.

Panel transferred to canvas, 33½ by 24 inches.

Lent by Sir Martin Conway.

BRAMANTINO.

9–14 SET OF SIX DECORATIVE PANELS, with busts to right and left.

Exhibited at Burlington House, 1884 and 1885.

These formed part of a decorative frieze in the Castle of San Martino, midway between Brescia and Mantua. Twenty-seven others of the series are in the same owner's possession. (For their attribution to Bramantino, see p. xlvi.)

Panel, each 18 by 18 inches. *Lent by Henry Willett, Esq.*

SCHOOL OF LEONARDO DA VINCI.

15 (hung in the Members' Writing-room) THE DAUGHTER OF HERODIAS.

Similar composition to the following (*q.v.*), except that a third head appears in the middle in the background.

There can be little doubt that the original design for this composition emanated from Leonardo himself, and that different versions of it were painted by his pupils and followers. The best known and finest is in the Vienna Gallery, rightly attributed to Cesare da Sesto, and a replica of this—with variations—is shown in the present Exhibition. Other examples by different hands belong to the Hon. Mrs. Baillie-Hamilton in Scotland and in the Hampton Court Gallery, the latter a late production by a far weaker hand.

The present example was formerly attributed to Luini. It seems rather to be by some late follower of Gianpietrino.

Exhibited at Leeds in 1868.

Canvas, 51½ by 33½ inches. *Lent by Colonel H. Cornwall Legh.*

CESARE DA SESTO.

16 THE DAUGHTER OF HERODIAS.

Full length, less than life; her left hand is in front of her, holding up her gown, her right points to a basin which stands on a table, and over which the executioner is holding John the Baptist's head. The table is marble, on supporters representing sphinxes; the green cloth over it is turned up at the corner, and shows a yellow lining.

Replica with variations of the picture by Cesare da Sesto in the Vienna Gallery. The Salome, in the latter, wears a brooch with the head of Medusa; the colouring of shawl and sleeve is of a pale blue; the dish or "tazza" is veined with blue and other tints, the expression is also somewhat different.

Said to have come from the Barberini Palace in 1799.

Bought by M. Collot at Christie's in 1805 for 1,000 guineas.

Bought by M. Thibaudeau at the Collot Sale in 1855.

Sold at the Thibaudeau Sale in 1857 for 15,000 francs.

Bought at the Scarisbrick Sale in 1861 for £388 10*s.* by the Rev. Davenport Bromley.

Purchased by present proprietor from the Rev. — Hawkins.

Panel, 52½ by 31½ inches.

Lent by George Salting, Esq.

ATTRIBUTED TO LEONARDO DA VINCI.

Plate XIV. **17** "LA VIERGE AU BAS RELIEF."

The Virgin seated, with the Child on her lap; He is in the act of embracing the little St. John; behind, on the right, is St. Joseph, leaning on a staff, and on the left, an aged man (? Zacharias), his hands clasped in adoration; in the left hand lower corner is a low relief which has given the picture its name; dark background.

The picture engraved by Forster.

Originally at Mantua, and was brought to England by Mr. Crawley of Luton, Bedfordshire.

Formerly the property of Mr. Dimsdale.

Described by Lanzi, Waagen, Kugler, and other writers.

Exhibited at Burlington House, 1886.

Purchased by Lord Monson from Mr. Woodburn the dealer.

Purchased by the present proprietor in 1888.

Kugler (II., 356) rightly points out that "replicas" of this picture exist in the Brera at Milan, and (with variations) in the Hermitage at St. Petersburg. Both these are admittedly the work of Leonardo's follower, Cesare da Sesto; and Morelli and others long since recognised the same hand in the present magnificent work.

Panel, 35 by 37½ inches. *Lent by the Earl of Carysfort, K.P.*

CESARE DA SESTO.

18 ST. JEROME.

The Saint is seated, holding a skull in his left hand and an open book in his right, towards which he turns as if to read. He has a long beard and is nude but for a red garment across his knees. Landscape background of distant blue mountains, a lake, and a castle on a hill.

The drawing for the head of St. Jerome is in the Albertina Collection at Vienna (see photographs). Morelli cites this picture as evidence of the influence of Leonardo over Cesare. It would date about 1507-10.

Panel, 31 by 23½ inches. *Lent by Sir Francis Cook, Bart.*

ATTRIBUTED TO CESARE DA SESTO.

19 (on Screen) ST. JEROME.

The Saint, clad in a loose blue garment, kneels before the Crucifix, beneath which are seen his Cardinal's hat and cloak, and a skull; behind him is the lion. Elaborate landscape background, with small figures in mid-distance crossing a bridge.

Dr. Frizzoni (*Gazette des Beaux Arts*, l.c.) attributes it to Solario, and compares it to the Riposo of the Poldi Pezzoli Museum. Signed and dated 1515.

Purchased by the late John Bowes, Esq., the donor of the Bowes Museum and its contents, in 1841.

Panel, 27 by 21 inches.

Lent by the Trustees of the Bowes Museum, Barnard Castle.

SOLARIO.

20 VIRGIN AND CHILD.

Small three-quarter figure of the Virgin, seated, holding the Child, who stands with one foot on her lap and the other on a ledge which runs across the front of the picture; through an opening behind is seen a landscape with some small figures.

Dr. Frizzoni (*Gazette des Beaux Arts*, l. c.) is disposed to date this picture about the first few years of the xvith century, and compares it in point of technique with "La Vierge au coussin vert" in the Louvre.

Exhibited at Burlington House, 1894.

Panel, 23½ by 18 inches. *Lent by George Salting, Esq.*

ATTRIBUTED TO SOLARIO.

21 THE VIRGIN IN ADORATION.

The Virgin kneeling in adoration over the Infant Saviour who lies on the ground before her, His head supported on two cushions; on either side an angel playing a musical instrument; landscape background.

Exhibited at New Gallery, 1894.

Formerly attributed to Perugino, and first recognised as an early work of Solario by the present owner.

Panel, 43 by 27 inches. *Lent by Dr. J. P. Richter.*

SOLARIO.

Plate VIII. **22** THE ANNUNCIATION.

On the right is seen the Virgin kneeling at a table, full face, her left hand resting on an open book. On the left, the angel, seen in profile, kneeling on one knee and bearing a branch of lilies. Behind the Virgin, a large canopied couch with hanging green curtains, on the left, a landscape seen through an opening.

Signed below on the right ANDREAS DE SOLARIO F. 1506.

The northern feeling of the landscape suggests the possibility of its being of a later date than the rest of the picture, which is of the highest possible quality and in a perfect state of preservation. (See p. lxii.)

Panel, 30 by 31 inches. *Lent by Arthur Kay, Esq.*

MACRINO D'ALBA.

23 ST. AGATHA.

Full-length figure, holding the palm in her left hand, and the symbol of her martyrdom in the right. She is clad in a red dress, with a green cloak. Behind, a golden hanging, with a parapet and a landscape; the floor is of coloured marbles.

Panel, 51 by 16 inches.

One of a set of 4 panels belonging to, and lent by

Wentworth Beaumont, Esq.

MACRINO D'ALBA.

24 ST. LAWRENCE.

Full-length figure holding the palm and the gridiron, the symbol of his martyrdom, in his right hand, and a book in his left. He wears his deacon's robe richly adorned with pearls. Accessories corresponding with those in the companion picture, No. 23.

Panel, 51 by 16 inches.

One of a set of 4 panels belonging to, and lent by

Wentworth Beaumont, Esq.

ATTRIBUTED TO LEONARDO DA VINCI.

Plate XXV. **25** (on Screen) "A BOY WITH A TOY."

Half-length nude figure, less than life-size, of a boy, turned to the left, looking full-face at the spectator. He holds in both hands two tablets of wood loosely held together by red straps, under which is (apparently) a straw. From the Arundel Collection.

Was inherited by Lady Betty Germaine, and left in her will to Sir William Hamilton.

Purchased by Mr. Beckford, of Fonthill.

Purchased by Mr. Farquhar, and repurchased by Mr. Beckford.

Came into the Hamilton Palace Collection, and sold in 1882.

Purchased by the present proprietor, 1889.

Two drawings of the same boy are said to be in the drawing book of Leonardo, in the Ambrosian Library, at Milan.

The examples of Luini's work in the present Exhibition point to the same hand in this beautiful and perfectly preserved picture.

Panel, 15½ by 13 inches. *Lent by the Countess of Carysfort.*

ATTRIBUTED TO LUINI.

26 THREE ANGELS.

Small full-length figures, facing, of three child-angels standing on clouds, looking downwards in attitudes of adoration.

Probably originally the lunette of a larger picture.

Exhibited at New Gallery, 1894.

On the back of the panel is branded: Ducale Pinacoteca Litta Visconti Arese in Milano.

Panel, 23 by 29½ inches. *Lent by Sir William Farrer.*

LUINI.

27 VIRGIN AND CHILD AND LITTLE ST. JOHN.

The Virgin is seated with her right arm round the Infant Saviour, who stands at her knee blessing the little St. John, who is kneeling in an attitude of adoration. Landscape in right-hand top corner with distant blue hills, trees, a river and a bridge. The type of the Virgin comes from Borgognone. Hence probably an early work of the master.

Panel, 34½ by 26 inches. *Lent by Ludwig Mond, Esq.*

LUINI.

Plate XXII. **28** THE NATIVITY.

The Virgin kneels on the right, St. Joseph on the left, both in adoration of the Infant Saviour, who lies in the centre. Behind, on the right, the stable, on the left, a landscape with the vision of the shepherds, two of whom are seen approaching. Figures under life-size.

A beautiful example of the artist's mature period.

Panel, 50½ by 42 inches. *Lent by Lord Windsor.*

LUINI.

29 ST. CATHERINE AND ANGELS.

Half-figure of the Saint, facing the spectator, looking down at a book which she holds in her hands; an angel on either side; dark background.

Exhibited at Manchester Art Treasures Exhibition, 1857.

Exhibited at Leeds, 1868.

Exhibited at Burlington House, 1892.

After the picture in the Hermitage Gallery at St. Petersburg, formerly considered to be by Leonardo da Vinci. The attribution to Luini is given on the authority of the owner.

Panel, 27½ by 25 inches. *Lent by Ludwig Mond, Esq.*

LUINI.

30 The Marriage of St. Catherine.

The Virgin stands facing the spectator, and holds the Infant Saviour who is standing upon a parapet in the act of placing the ring upon St. Catherine's finger. The Saint is standing on the left in profile, her left hand resting on the wheel. An open book lies before her. Green curtains on either side, and a dark background.

Exhibited at Manchester Art Treasures Exhibition, 1857.

Exhibited at Leeds, 1868.

Panel, 23 by 20½ inches. *Lent by Colonel H. Cornwall Legh.*

LUINI.

Plate XXIII. **31-33** The History of Three Martyrs, SS. Sicinnius, Martyrius and Alexander, in Five Scenes upon Three Panels.

No. 1. The three friends, in the garb of pilgrims, as befits Greeks of Cappadocia, shaking hands and setting forth; in the background they are seen crossing a river in a ferry-boat; distant view of the gates of a city.

Panel, 12½ by 18 inches.

No. 2. This picture is divided into three compartments. On the left, the friends are receiving their investiture before Vigilius, Bishop of Trent, in the presence of a lady and others, Sicinnius as deacon, the other two as members of the minor orders; after which they went forth to preach the gospel in the ancient valley of the Anauni—the Val di Non. In the centre, they are rebuking a sacrifice to the local Rhœtic deity—whose cult, when the district became Latinised, had been identified with that of the Roman Saturn; priests and soldiers murmuring. On the right, the two monks are being stabbed by soldiers in a wood, the lady in the background.

Panel, 12½ by 38½ inches.

No. 3. The last scene represents the three wounded bodies being dragged with ropes by soldiers; the two monks dead, the deacon still praying, their church in the background, with the wood of which Sicinnius was afterwards burned.

Panel, 12½ by 18 inches.

Exhibited at New Gallery, 1894.

From the Passalacqua collection. These are the predella portions of the Torriani de Mendrisio altar-piece, of which the central part, representing the Nativity, belongs to Duke Scotti in Milan. Four small figures of Saints (Sisinnius, Alexander, Catherine of Siena and Catherine of Alexandria) completing the altar-piece, were dispersed at Christies, May 21st, 1898.

Lent by R. H. Benson, Esq.

LUINI.

Plate XXVI. **34** PORTRAIT OF A LADY.

Half-length life-size figure facing, dark grey dress, white embroidered chemisette and yellow coif; in right hand a pet marten, the left touching necklet, to which is suspended a jewelled cross. Green curtain behind.

Exhibited at New Gallery, 1894.

Panel, 29 by 21½ inches. *Lent by R. H. Benson, Esq.*

ATTRIBUTED TO LEONARDO DA VINCI.

Plate XXIV. **35** (On Screen) PORTRAIT OF A LADY HOLDING A VASE (perhaps intended for a Mary Magdalene).

Life-sized to waist, ¾ left, looking full face; green dress and brown chemisette; long hair. She holds in her left hand a vase, the cover of which she is in the act of raising with her right hand.

Exhibited at Burlington House, 1876.

The other examples of Luini's work in the present Exhibition suggest the same hand in this beautiful picture.

Panel, 22½ by 18½ inches.

Lent by the Marquis of Lansdowne, K.G.

SODOMA.

Plate XVIII. **36** HOLY FAMILY.

Small full-length figure of the Virgin kneeling and bending over the Infant Saviour, who is seated on the ground with the little St. John beside Him; behind the Virgin, St. Joseph is seated leaning on a staff; on the left are two kneeling angels; landscape background.

Exhibited at Burlington House, 1887. (See p. lxiv.)

Circular Panel, 42 inches diameter.

Lent by Captain Holford, C.I.E.

SODOMA.

Plate XIX. **37** ST. GEORGE AND THE DRAGON.

St. George is seen on horseback in the act of slaying the dragon, who lies writhing on the ground transfixed by the lance of the Saint. The horse is animated like his rider, and attacks the dragon with his teeth. On the

left in front the Princess stands in a terrified attitude with clasped hands. The scene is laid in an elaborate and imaginative landscape in which water and boats, a castle with round towers, and long stemmed trees with foliage filling the top corners of the picture, are conspicuous features.

From the Earl of Shrewsbury's collection. Originally at Siena.

The resemblances in the landscape to the great St. Sebastian picture in the Uffizi, and also to the Adoration of the Magi in S. Agostino at Siena, fixes the date about 1520–25. (See p. lxv.)

Panel, 55½ by 38½ inches. *Lent by Sir Francis Cook, Bart.*

SODOMA.

38 THE HOLY FAMILY AND ST. JOHN.

The Virgin is seated on the ground, the Infant Christ reclining at her feet asleep. On the left, St. Elizabeth nursing the little St. John, on the right, St. Joseph looking over the shoulder of the Virgin, and leaning on his staff. Behind, a landscape with a castle.

An early work of the master. (See p. lxiv.)

Circular Panel, 43 inches diameter.

Lent by Colonel H. Cornwall Legh.

ATTRIBUTED TO LEONARDO DA VINCI.

39 VIRGIN AND CHILD (unfinished).

Half-length of the Virgin holding the Infant Christ in her arms; the flesh parts partly finished, the dress and curtain background only laid in in gold.

By the same hand as that which painted another unfinished picture of the Madonna and Child in the Brera, Milan, lately ascribed, though not convincingly, to Gianpietrino.

Panel, 25 by 19 inches. *Lent by George Donaldson, Esq.*

ATTRIBUTED TO LEONARDO DA VINCI.

40 (On the Screen) PORTRAIT OF A LADY.

She is represented nude, seated in a chair, over which falls a cloak; the body turned to the left, the head seen full face. Behind, seen through an open portico, a landscape with distant blue rocks. Life-size.

This work, inspired by the "Mona Lisa" of the Louvre, belongs to that group of paintings to which, traditionally, the name of Salaino attaches. Vasari states that many of these were worked upon by Leonardo himself. The present composition is repeated in another portrait of the same lady, now in the Hermitage at St. Petersburg, and the drawing for it is at Chantilly (see photographs). There is also a counterpart in the collection of Mr. Muir-Mackenzie, Q.C., in London, with a decorative back-

ground composed of leaves; this example is still attributed to Salaino. (See p. lxxv.)

In the left hand lower corner, written by a later hand, can be read La belle Gabrielle.

Canvas, 32 by 25 inches. *Lent by Earl Spencer, K.G.*

ATTRIBUTED TO LEONARDO DA VINCI.

41 FEMALE FIGURE, sometimes called Flora.

Half-length female figure, nearly nude, crowned with a wreath of flowers, and holding a bunch of flowers in her right hand, while with the left she grasps a scarf that covers the lower part of her body.

Exhibited at Burlington House, 1882.

Waagen (iv., 306), says:—"The features of the face show that type of beauty belonging to Leonardo da Vinci which was so frequently repeated. In this instance, however, they exhibit such refinement of form, such a charm of gracefulness, and such delicacy of *sfumato*, that I am inclined to attribute this head to the hand of Leonardo himself. Other portions, on the other hand, are too full and too empty for him, and visibly indicate the hand of a scholar." Waagen proceeds to suggest Luini as the scholar, a view which is certainly incorrect, although it is difficult to name any other pupil of the master with any degree of confidence.

Panel, 26 by 21 inches.

Lent by Charles Morrison, Esq.

ATTRIBUTED TO LEONARDO DA VINCI.

42 THE VIRGIN AND CHILD, ST. JOHN AND AN ANGEL.

The composition is that of the picture in the National Gallery known as "The Madonna of the Rocks," except that in the present picture there is an entirely different landscape background. The colour scheme and rendering of detail is also widely divergent.

On the subject of these numerous *versions* of the National Gallery picture see p. liii.

From the Giustiniani Gallery.

Panel, 25¾ by 18½ inches.

Lent by Lord Wantage, V.C.

MILANESE SCHOOL.

43 Another *version* of the same subject as the preceding, with a background composed of ruins through which a distant landscape is seen.

The work has been attributed, not without some show of probability, to Albertino Piazza (of Lodi). (See p. lxxvi.)

On the subject of these repetitions of the National Gallery "Madonna of the Rocks," see p. liii.

Panel, 32½ by 24¼ inches.

Lent by the Hon. Mrs. Baillie-Hamilton.

BERNARDINO DE' CONTI.

Plate XIII. **44** PORTRAIT OF A LADY.

Half-length life-size figure seated to left, in richly-embroidered and laced dress; a veil is attached to her head by a band.

Exhibited at New Gallery, 1894, under the name of Boltraffio. Ascribed by Morelli to de' Conti. (See pp. lix., lxxiii.)

Panel, 30 by 22½ inches. *Lent by Mrs. Alfred Morrison.*

ATTRIBUTED TO BERNARDINO DE' CONTI.

45 PORTRAIT OF A MAN.

Seen in profile to the right, less than life-size. He wears a black cap and dress; dark blue background.

Panel, 17 by 11 inches. *Lent by George Donaldson, Esq.*

BOLTRAFFIO.

Plate X. **46** PORTRAIT OF A YOUNG MAN.

Less than life, seen to the waist, turned ¾ right, face nearly full. His hair falls on his shoulders, and the right hand is half concealed in the breast of his coat. The sleeve is a dark orange red, of a tint peculiar to Boltraffio, and on the facing of the dark coat are the letters C. B.

On the back of the panel is a large skull, and the inscription INSIGNE SVM IERONYMI CASII. It is probable that the young man is one of the Casio family, Boltraffio's friends and patrons, whose portraits recur in the Louvre picture. (See p. lix.)

Hitherto ascribed to Leonardo da Vinci.

Panel, 16 by 11½ inches. *Lent by the Duke of Devonshire, K.G.*

ATTRIBUTED TO LEONARDO DA VINCI.

Plate X. **47** PORTRAIT OF A YOUNG MAN HOLDING AN ARROW.

Less than life, seen to the waist, part of the right hand alone being visible, turned ¾ right, face nearly full. His hair falls on the shoulders, and is bound by a fillet passing across the forehead. Dark background. Under-dress green, covered by a red cloak, open at the neck. The arrow suggests that the painter's conception of his subject was as a S. Sebastian.

Dr. Waagen (iv., 444) says:—"The fine features are rendered with great delicacy and decision of forms. The feeling, however, and the style of the reddish flesh tones and treatment show rather the hand of Boltraffio, one of Leonardo's best and rarest scholars."

When purchased early in the century by the then Earl of Elgin, from the collection of a "Marquis del Gallo," it was described as "Portrait de François de Melzo, qui paraît içi dans le costume d'Apollon, par Leonardo da Vinci."

Panel, 18½ by 13 inches. *Lent by the Earl of Elgin, K.G.*

BOLTRAFFIO.

Plate XI. **47a** NARCISSUS.

Profile head with myrtle wreath, half life size, looking down at his reflection in the curve of a stone basin. The head stands out against a dark background of rocks. The shoulders are covered by a white fur cloak with red sleeves. Landscape with lake to left.

The same model reappears in the profile portrait of a youth (also in the character of Narcissus) in the Uffizi Gallery; again in a profile of San Sebastian in the Frizzoni collection at Bergamo; and again in a profile drawing in the Louvre.

Panel, 9 by 10 inches.

Lent by General Sir Arthur Ellis, K.C.V.O., C.S.I.

BOLTRAFFIO.

Plate XII. **48** PORTRAIT OF A MAN.

Seen in profile to the left, half-length, less than life size, wearing a black cap and dress, the right hand half hidden in the folds, dark hair, blue background.

From the Eastlake collection.

Exhibited at New Gallery, 1898.

Panel, 22 by 17½ inches. *Lent by Ludwig Mond, Esq.*

AMBROGIO DE PREDIS.

Plate V. **49** PORTRAIT OF A YOUNG MAN, said to be Francesco di Bartolommeo Archinto (1474-1551), Governor of Chiavenna in the time of Louis XII.

Under life-size bust-portrait facing, looking to the left, long fair hair, black cap, dark coat trimmed with leopard's skin, right hand resting on a sill, holding small scroll inscribed with monogram composed of the letters AMBPR and date 1494.

One of the only two known examples of the painter's work bearing his signature. (See p. xlix.)

Formerly in the possession of the Archinti family and attributed to Leonardo da Vinci.

Exhibited at New Gallery, 1894.

Panel, 21½ by 15 inches. *Lent by W. Fuller-Maitland, Esq.*

AMBROGIO DE PREDIS.

50 PORTRAIT OF A YOUNG MAN.

Life-size bust ¾ to right, thick bushy hair, black cap and black dress. Background of glass of ornamental pattern.

Exhibited at Leeds, 1868.

Exhibited at Burlington House, 1875.

Hitherto ascribed to Boltraffio. The signed portrait by de Predis (here exhibited) suggests the ascription to that artist, rather than to Boltraffio. Others consider it, both in subject and style, to be more Venetian than Milanese.

Panel, 15 by 13 inches. *Lent by Sir Francis Cook, Bart.*

AMBROGIO DE PREDIS.

Plate VI. **51** PORTRAIT OF BIANCA MARIA SFORZA.

Seen in profile to the left, half-length, under life size. She wears a richly ornamented dress, and her hair is profusely decked with pearls. Dark background.

Bianca Maria, d. of Galeazzo Maria Sforza, Duke of Milan, was born 1472, and married in 1494, as his second wife, the Emperor Maximilian. (See p. xlix.) *Lent by Dr. Lippmann (of Berlin).*

GAUDENZIO FERRARI.

Plate XXVII. **52** THE HOLY FAMILY.

The Virgin kneels in adoration over the Infant Saviour, who lies before her supported by three child-angels; two others hover above, holding a scroll; on the left, kneels the donor, Cardinal Taverna; on the right, near the Virgin, is St. Joseph, uncovering his head; stable on the right; distant landscape on the left. (See p. lxxix.)

Exhibited at Burlington House, 1887.

Exhibited at New Gallery, 1894.

Panel, 59 by 45 inches.

Lent by Captain Holford, C.I.E.

GAUDENZIO FERRARI.

53 ST. ANDREW.

Full-length figure of the Saint bearing the Cross. He is clothed in a green dress, with a red mantle. Landscape background. The type of the Saint, with his long red beard, is a favourite one with the artist.

The picture recalls the Louvre St. Paul in style the latter being dated 1543. The sureness and rapidity of the artist's brushwork may be observed in the landscape.

Purchased in 1896 at the Scarpa Sale, Milan. (See p. lxxix.)

Panel, 59 by 33 inches.

Lent by Ludwig Mond, Esq.

GAUDENZIO FERRARI.

54 VIRGIN AND CHILD.

Under life-size half-length figure of the Virgin turned to right, holding the Infant Christ in her arms, who plays with the veil which falls from her head.

Exhibited at New Gallery, 1894.

Panel, 21 by 14½ inches.

Lent by Henry Willett, Esq.

GIANPIETRINO.

Plate XXI. **55** VIRGIN AND CHILD.

Half-length figure of the Virgin holding the Infant Christ in her arms. She is seen full face, and the Child has His left arm raised touching her chin. Dark background.

Hitherto considered to be by Leonardo da Vinci.

One of the finest of Gianpietrino's Madonna pictures. (See p. lxx.)

Panel, 25 by 19 inches.

Lent by Sir Francis Cook, Bart.

GIANPIETRINO.

Plate XX. **56** PORTRAIT OF A LADY AS MARY MAGDALEN.

Half-length figure, standing before a porphyry sepulchre, holding a vase in her right hand; green dress, red mantle.

Formerly in the Aldobrandini collection at Rome, where it was called The Portrait of Artemisia, and attributed to Leonardo da Vinci.

Exhibited at the New Gallery in 1894 under the name of Solario (see p. lxii.)

Panel, 24½ by 18½ inches.

Lent by Wickham Flower, Esq.

GIANPIETRINO.

57 THE DAUGHTER OF HERODIAS.

She is seen carrying the dish on which the executioner is in the act of placing the head of St. John the Baptist. Salome averts her head. To the knees, less than life-size.

Panel, 26 by 22 inches.

Lent by Ludwig Mond, Esq.

GIANPIETRINO.

58 THE HOLY FAMILY.

On the right the Virgin is seated with the Infant Saviour on her lap, who plays with the little St. John. The latter, in an attitude of adoration, is supported by St. Joseph. Under life-size to the knees. On the left is a landscape background with small figures.

Panel, 20¼ by 25 inches.

Lent by Captain Holford, C.I.E.

ATTRIBUTED TO LEONARDO DA VINCI.

Plate XVII. **59** VIRGIN AND CHILD.

Small three-quarter length figure of the Virgin seated, facing and looking at the Infant Saviour on her left knee; her right hand is raised; the Child looks up at the Cross, which He holds in His left hand. Landscape of blue pointed rocky hills.

Dr. Frizzoni cites a recently acquired picture in the Brera Gallery, and holds that both are by Sodoma after Leonardo. Prof. Venturi admits the resemblance, but denies the attribution to Sodoma.

Exhibited at New Gallery, 1894.

See next number.

Panel, 19 by 14 inches.

Lent by Lord Battersea.

ATTRIBUTED TO LEONARDO DA VINCI.

Plate XVII. **60** VIRGIN AND CHILD.

A similar composition to the last, with a quieter background of a lake fringed by hills.

This was a particularly favourite subject with the immediate followers of Leonardo. Several examples are to be seen in foreign galleries, and another version is at Apsley House. The present example is clearly by a different hand from that which painted the preceding one, and both, as well as the others, are probably derived from a common source, presumably some drawing by Leonardo himself. The style and touch resemble that of the "Vierge aux Balances" of the Louvre, and the surmise has been hazarded that the amanuensis was Salaino.

Panel, 18½ by 14 inches.

Lent by the Duke of Buccleuch, K.G.

SCHOOL OF PIEDMONT.

61 The Adoration of the Kings.

The Virgin with the Infant Saviour, who is holding a golden casket, on her knee; behind is St. Joseph. To right, a king, his crown on the ground, kneeling, adoring the Saviour. Behind are two crowned figures bearing costly gifts. In the background, architectural ruins; to the right, in the distance, a procession, ruins and landscape, terminating in hills.

The attribution "School of Foppa," is given in the Glasgow Official Catalogue: the work is closely related in style to Defendente Daferrari (but not by him), and probably emanates from one of the local craftsmen working in the Piedmontese district early in the 16th century.

Panel, 68½ by 34 inches.

Lent from the Corporation Galleries of Art, Glasgow.

CESARE DA SESTO.

Plate XVI. **62** (on Screen) St. John the Baptist.

Small full-length nude figure, seated, with the left leg crossed over the right knee, and pointing upwards with the right hand, the left holds a slender cross. Dark background of trees and rocks, and a distant landscape seen on the left.

This beautiful little St. John is a reduced version of the "Bacchus" of the Louvre (see photos under "Salaino"), but the handling is quite distinct, with more life and better modelling. The treatment of light and shade in the present work is essentially Leonardesque, and the high finish and delicacy of touch suggest Cesare da Sesto. It is attributed by Dr. Frizzoni (l. c.) to Bernardino Lanino. Others attribute it to Martino Piazza (of Lodi), and date it from the same period as the National Gallery St. John the Baptist. This is nearer to Leonardo himself than any other known version. (See p. lxxvi.)

Panel, 9½ by 9¼ inches. *Lent by the Earl of Crawford, K.T.*

MILANESE SCHOOL.

63 (on Screen) Virgin and Child and St. John.

The Virgin is seated on the ground. The Infant Saviour and the little St. John embrace. The Virgin raises her left arm as if to protect them. Landscape background.

Hitherto attributed to Gaudenzio Ferrari, but probably the work of Martino Piazza (of Lodi). (See p. lxxvi.)

Panel, 12 by 9¼ inches.

Lent by Sir J. C. Robinson.

UNKNOWN.

64 (on Screen) ST. JOHN THE BAPTIST.

Small full-length figure of St. John seated to left on a rock drinking from a shell; in his left hand he holds his cross; before him, a spring pouring from a rock; landscape background.

Exhibited at New Gallery, 1894.

From the collections of the Marchese Guadagni, Florence, Mr. Woodburn, Mr. Cole and Mr. Morris Moore, from whom it was bought in 1855 for the Baring Collection. At various times this picture has passed under the names of Raphael and Marco Palmezzano, and more recently Bugiardini. Dr. Frizzoni (l. c.) attributes it to Timoteo della Vite: others have thought they recognised the hand of Martino Piazza, of Lodi (see p. lxxvi.), an ascription which would entitle the work to a place in the Milanese School.

Panel, 25 by 18½ inches.

Lent by the Earl of Northbrook, G.C.S.I.

PROBABLY BY MARTINO PIAZZA (OF LODI).

65 (on Screen) THE VIRGIN AND CHILD AND ST. JOHN.

Full-length figure of the Virgin seated to right, holding the Infant Christ on her knees. He raises His right hand in benediction of the infant St. John, who kneels facing, looking up at Him and holds His Cross; the Virgin's left hand is placed on His shoulder; landscape in background seen through a window.

Exhibited at the New Gallery, 1894.

Exhibited at Burlington House, 1895.

Panel, 29½ by 22 inches.

Lent by R. H. Benson, Esq.

UNKNOWN.

66 (on Screen) VIRGIN AND CHILD.

The Virgin stands behind a parapet on which the Infant Christ is seated. He leans forward to take a flower which the Virgin holds in her left hand. Behind, a dark wall with two openings showing a landscape.

The type of the Virgin is that of Borgognone, but the feeling and execution are quite distinct.

Panel, 23½ by 17½ inches.

Lent by C. Brinsley Marlay, Esq.

LANINI.

67 THE VIRGIN AND CHILD AND ST. JOHN.

The Virgin is seated beside a large tree-trunk, holding the Infant Christ, whilst the little St. John and a lamb appear below on the left. Distant landscape with rocks.

An early and good example of a small cabinet picture by Lanini, most of whose works are large altar-pieces. The influence of Gaudenzio is evident. (See p. lxxx.)

Panel, 18 by 12½ inches.

Lent by Sir J. C. Robinson.

CIVERCHIO.

68 VIRGIN AND CHILD.

The Virgin is seated on a throne holding the Infant Saviour on her right knee, and an open book in her left hand. Three-quarter length, full face, wearing an embroidered dress, blue robe, with green lining; gold nimbi. The back of the throne is semi-circular, and composed of different coloured marbles; on each side is a large crystal vase, beyond which a landscape is seen.

This is probably an early example of Civerchio's work (see p. xlii.), showing connection with Foppa's fresco of 1485 in the Brera.

Panel, 28 by 21 inches.

Lent by the Hon. Mrs. Baillie-Hamilton.

ASCRIBED TO LUINI.

69 THE VIRGIN AND CHILD.

Life-size figure of the Virgin seated, holding the Infant Christ to her breast. He turns to look towards the spectator. Dark wall behind, with two arched openings through which distant hills are seen.

The ascription to Luini is quite untenable.

Panel, 32½ by 24½ inches.

Lent by R. Jenery Shee, Esq.

(The following Pictures, excepting No. 72, are hung in the Members' Writing-room, downstairs.)

ATTRIBUTED TO LUINI.

70 The Annunciation.

In the left panel is seen the Virgin full face to the knees, her right hand on her breast, her left raised. On the right, a reading-desk and open book, on the left, other books and a curtain.

In the right panel is seen the Archangel Gabriel in profile, right hand extended, left hand holding a crown; below, lilies. Both nearly life-size figures.

Panel, each 38½ by 30 inches.

Lent by the Hon. Mrs. Baillie-Hamilton.

ATTRIBUTED TO LUINI.

71 "La Colombina."

Half figure of a girl in a figured loose white dress, fastened in front with a brooch, and blue cloak over the left shoulder, which is bare. She holds some jasmine blossom in her right hand on her lap, and some other flowers (? columbine) in her left. Dark foliage background.

Exhibited at Burlington House, 1887.

After the picture in the Hermitage at St. Petersburg (see p. lxxi.). Other examples are at Stratton, at Stafford House, and at Rossie Priory, N.B. Possibly they all derive from some original drawing of Leonardo da Vinci, although none of the pictures named can be assigned to the master himself. By the same hand is the Vertumnus and Pomona, at Berlin.

Panel, 28 by 24 inches.

Lent by Captain Holford, C.I.E.

MARCO D'OGGIONO.

72 Virgin and Child and St. John.

The Virgin is seated on the ground with the Infant Saviour on her lap, to whom she is giving the breast. St. John stands on the right, with folded hands, his reed cross at his side. Behind, a landscape.

Panel, 20½ by 16¼ inches.

Lent by R. H. Benson, Esq.

SCHOOL OF LEONARDO DA VINCI.

73 THE INFANT CHRIST AND THE LITTLE ST. JOHN EMBRACING.

The two children are seated on the ground embracing; flowers grow about them in profusion, and behind is seen a rocky promontory with a castle and other buildings, and water on each side.

A favourite composition with the followers of Leonardo. (See p. lxxi.)

The present example is considered by some judges to be the work of Marco d'Oggiono.

From the Marquis of Exeter's and the Doetsch collections.

Panel, 25½ by 19 inches. *Lent by Ludwig Mond, Esq.*

SODOMA.

74 HOLY FAMILY.

The Virgin is seated holding the Infant Saviour on her left knee, behind whom appears the young St. John. On the left, behind, is an aged Saint (? Jerome). Dark background.

A genuine but damaged work of Sodoma's early time. (See p. lxiv.)

Panel, 26 by 18 inches. *Lent by the Rev. A. E. Clementi-Smith.*

GIROLAMO GIOVENONE.

75 VIRGIN AND CHILD AND SAINTS.

Full-length figure of the Virgin seated, with one foot on the step of the seat. She holds the nude Christ, who stands on her right knee. Behind, on the left, St. Apollonia, and another female Saint on the right.

All the figures rather under life size.

Signed on a cartellino affixed to the step HIERONIM IVVENONIS OPIFICIS.

Painted about 1527. (See p. lxxx.)

From the Eastlake Collection.

Panel, 51 by 28 inches. *Lent by Herbert F. Cook, Esq.*

MARCO D'OGGIONO.

76 VIRGIN AND CHILD.

The Virgin, standing behind a parapet, holds the Infant Saviour, who places one hand on her breast. She wears a brightly-coloured dress, the yellow lining of which falls over the ledge in front. A curtain behind, with a landscape appearing on each side.

Panel, 25¼ by 21 inches. *Lent by Mrs. Morrison.*

CATALOGUE OF PHOTOGRAPHS EXHIBITED.

The collection is systematically arranged under the names of the various Painters who are placed in alphabetical order. A Supplementary Album contains Photographs of larger size, and all reproductions of Gaudenzio Ferrari's work are in this book.

The Committee are indebted to the Autotype Company for the loan of a Portfolio with special reproductions of the Milanese Pictures in the Hermitage at St. Petersburg and elsewhere: also to Miss Constance Jocelyn Ffoulkes for the loan of various photographs.

The bulk of the collection is lent by Herbert F. Cook, Esq.

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